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# GAZETTE DES BEAUX-ARTS

FONDÉE EN 1859 PAR CHARLES BLANC

JUILLET-AOUT 1959

WADDESDON MANOR AND ITS COLLECTIONS  
DIRECTED BY F. J. B. WATSON



GEORGES WILDENSTEIN  
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# GAZETTE DES BEAUX-ARTS

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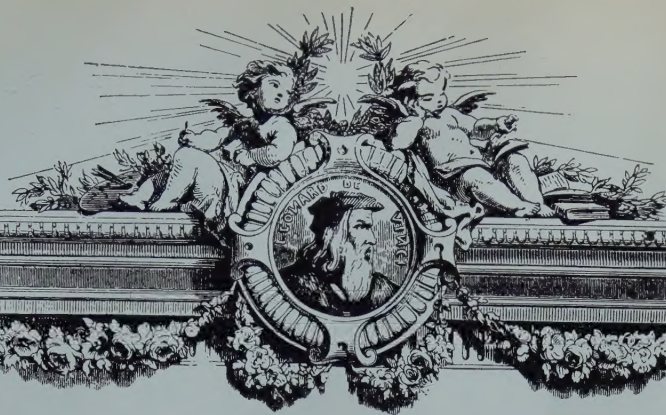
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HUNDRED AND FIRST YEAR—SIXTH SERIES  
VOLUME FIFTY-FOUR





GAZETTE  
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Fondée en 1859 par Charles Blanc

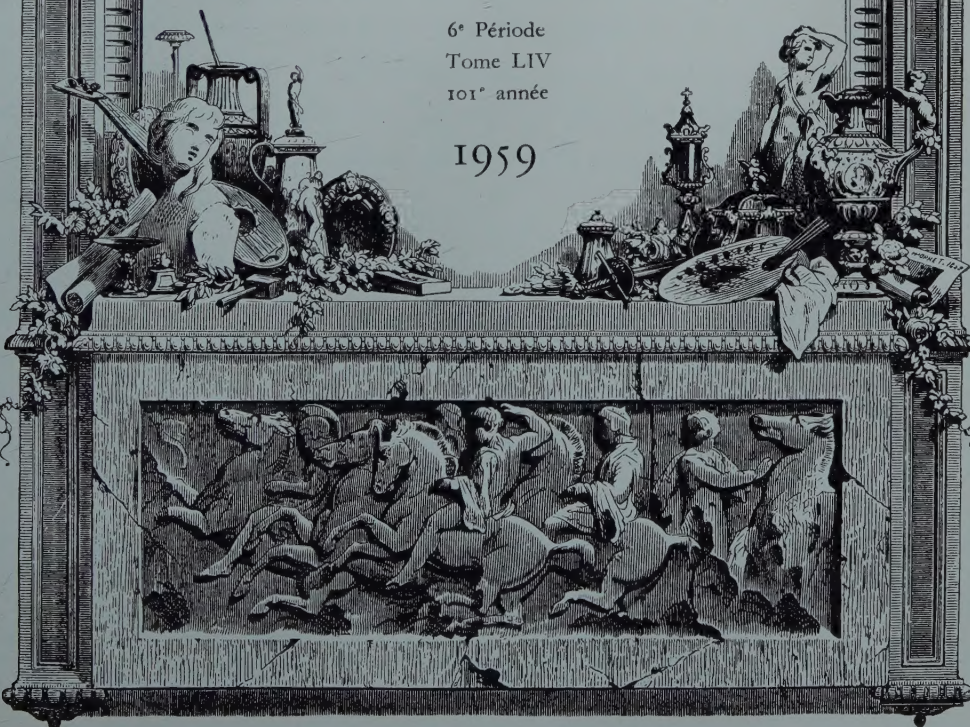
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# PRÉFACE

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**L**ES collections d'art anglaises ont toujours été célèbres, et elles le méritent bien. L'exposition des « Trésors d'Art » de Manchester, les travaux de Waagen et de très nombreuses publications les ont fait connaître, au moins en partie.

La richesse des œuvres conservées au château de Waddesdon est proverbiale; elles comprennent principalement la collection formée par le baron Ferdinand de Rothschild<sup>1</sup>, augmentée de quelques legs faits à son petit-fils, le baron James-Armand de Rothschild, par sa grand-mère maternelle, la baronne Guillaume de Rothschild, et augmentée aussi d'un tiers de celle de son père, le baron Edmond de Rothschild, de Paris, celui qui légua au Louvre sa célèbre collection de gravures, une des plus belles du monde.

Nous avons eu le bonheur que M. F. J. B. Watson, directeur adjoint de la Wallace Collection, dont nous apprécions beaucoup, comme tout le monde savant, les travaux sur l'art décoratif ancien, ait bien voulu diriger la publication du recueil de travaux sur Waddesdon que nous publions ici, et qui constitue un numéro double de la Gazette des Beaux-Arts. M. Watson, dont on sait l'érudition et le goût, a su s'en-

1. Il avait légué au British Museum les œuvres d'art du Moyen Age et de la Renaissance réunies dans le fumoir de Waddesdon, soit deux cent soixante-cinq bronzes, émaux et bijoux de grande qualité. Cf. *The Waddesdon Bequest, Catalogue of the works of art bequeathed to the British Museum by baron Ferdinand de Rothschild*, M. P., 1898, by Charles Hercules Read, Londres, 1902, in-4°. Le testament du baron (1897) exprimait la condition que "the aforesaid articles and things being placed in a special room to be called the Waddesdon Bequest Room... shall thenceforth for ever thereafter be kept the same in such room or in some other to be substituted for it..."

*tourer de spécialistes éminents qui ont décrit les différents aspects de cette merveilleuse collection, constituée en grande partie à l'honneur de l'art du dix-huitième siècle français. Il a lui-même rédigé deux articles très intéressants. Les informations qu'on trouve ici sont de première main, et résultent d'une étude personnelle et nouvelle de chaque auteur (MM. Michael Levey, le professeur Ellis Waterhouse, Arthur Lane, Denys Sutton, Christopher White, Anthony Hobson, Philippe d'Estaille), car le château était jusqu'ici mal connu. Ses collections, malgré leur célébrité, étaient presque inconnues, même des savants, et très peu des œuvres d'art qui y sont conservées, ont été jusqu'ici exposées. Il n'existe encore ni catalogue ni listes; un petit guide est annoncé en attendant les catalogues scientifiques qui ne pourront être réalisés avant des années, et à propos desquels Mme James de Rothschild a bien voulu nous consulter.*

*Nous devons une gratitude particulière aux hautes personnalités dirigeant le National Trust, et spécialement au directeur de la Collection, M. Philip James. Sans leur assistance et leur compréhension, nos auteurs n'auraient pu avoir accès au château, y travailler et y faire photographier les œuvres, souvent inédites, qu'on verra ici.*

GEORGES WILDENSTEIN,

Directeur  
de la  
Gazette des Beaux-Arts

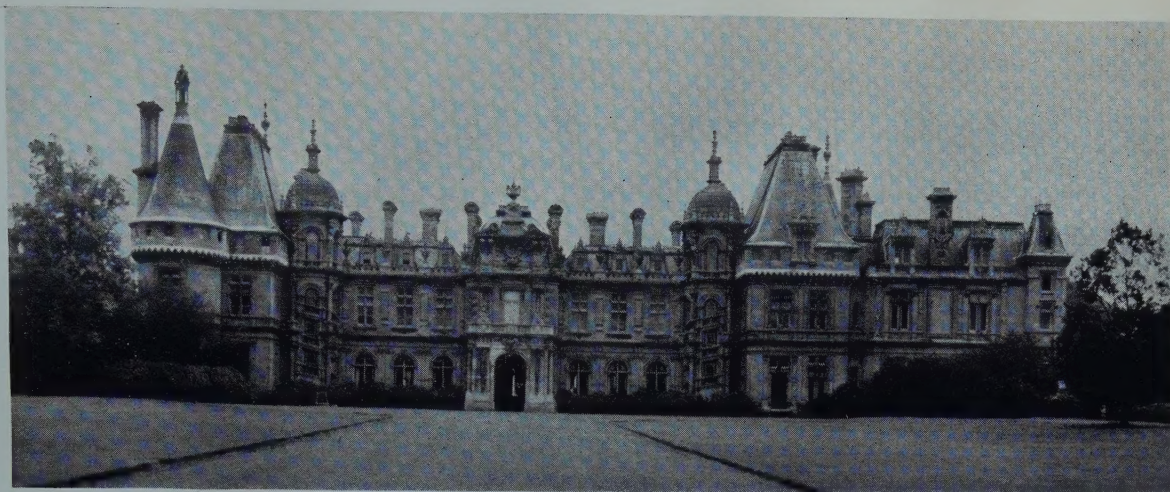


FIG. 1.—Waddesdon Manor : The South Front.

# THE JAMES DE ROTHSCHILD COLLECTION AT WADDESDON MANOR

*A NOTE ON ITS HISTORY*

BY F. J. B. WATSON

**B**ARON FERDINAND DE ROTHSCHILD (1839-1898), the creator of Waddesdon Manor and the founder of its collections (fig. 2) was a member of the Austrian branch of the famous banking family. He took no part in the business, however, and after being educated at Paris (where he had been born) and in Vienna, he settled in England in 1860 and six years later married his cousin, Evelina, the daughter of the head of the English branch of the bank, Lionel Nathan Rothschild. After her death a little over a year later, he decided to dedicate his life to forming a cabinet of works of art of the highest quality. It was to house this collection that, in 1874, he purchased a tract of land at Waddesdon near Aylesbury, some forty miles from London, from the Duke of Marlborough and

engaged the well-known French architect, Gabriel-Hippolyte Destailleur, to build a house there. Waddesdon Manor (fig. 1) is in the French Renaissance style, a style which Baron Ferdinand himself tells us in a brief note on the house which he printed for circulation amongst his friends and relations, had captured his fancy during a holiday in Touraine.

Baron Ferdinand's interest in the arts was far from being the mere hobby of a wealthy man. It was essentially serious. He was at great pains to include in

the collection only works of the finest quality in their kind. In his own words "their pedigrees are of unimpeachable authenticity... I have only acquired works of art the genuineness of which has been well established". From the moment of his appointment as a Trustee of the British Museum until his death, he took an active interest in its work, an interest which led him to bequeath one whole section of his collection to that institution at his death. This is the famous "Waddesdon Bequest" consisting chiefly of Medieval and Renaissance goldsmith's work (particularly jewels and enamel), sculpture and armour which occupies a unique position



FIG. 2.—Portrait of Baron Ferdinand de Rothschild, 1839-1898, by an anonymous artist.

even in that great treasure-house, for it alone, amongst the bequests received by the museum, is kept together as a tribute to its outstanding quality.

In some degree Baron Ferdinand was fortunate in the age in which he began to collect, for the agricultural crisis of the eighteen-seventies and eighties brought about the partial break-up of a number of old English family collections. It was this which enabled him to assemble the quite remarkable group of English eighteenth-century portraits now at Waddesdon. This is of such importance as to compensate for the losses in this particular field suffered during the 1920's

when, under the encouragement of Lord Duveen, American collectors made such extensive purchases from the great English collections of family portraits.

Baron Ferdinand, possibly because he was born in Paris, had a particular interest in French history and art. Many of the medieval objects he left to the British Museum were French, especially the enamels and armour. During his lifetime he published a book, *Personal Characteristics from French History* (1896), based on a wide reading of French memoirs and chronicles. As with the English



FIG. 3.—Mr. James de Rothschild,  
1878-1956.

eighteenth-century portraits it was from English collections that much of the French eighteenth-century furniture and Sèvres porcelain was acquired. In particular he made considerable purchases at the Hamilton Palace sale of 1882, perhaps the most important single dispersal of French eighteenth century furniture to have taken place since the period of the French Revolution. He bought likewise at the San Donato and other outstanding auction-sales of the last third of the nineteenth century, as well as acquiring many works of art privately. His aim was to acquire only what was the best and he devoted much thought to eliminating from his collection as opportunity offered anything which he had come to regard as second-class in any respect. Thus it is not unknown to find works of art, particularly English eighteenth-century portraits of very high quality which were at one time at Waddesdon but which did not quite come up to the exacting standards he set himself as a collector. When he died the *Times* wrote in his obituary notice: "many Rothschilds are and have been collectors of works of art, but Baron Ferdinand surpassed almost all of them in the variety and scope of his collections". Only those who have enjoyed the rare privilege of visiting the houses of various members of this family so renowned in the history of collecting, will realize not only the truth of what the *Times* wrote in 1898, but the extraordinary high standards that the comparison implies.

The Waddesdon Bequest to the British Museum comprised the contents of a single room only at the Manor. The rest of the collections consisting English, French and Italian paintings of the eighteenth century, Dutch seventeenth-century paintings, French eighteenth-century furniture, carpets, Sèvres porcelain and objects of art, mostly of the same period, were left by Ferdinand de Rothschild to his sister Alice who lived there until her death in 1922. Her main interests were in country life, and the gardens at Waddesdon meant more to her than the art collections. Nevertheless she added a few things to the collection she had inherited, notably Boucher's portraits of the duc d'Orléans (Philippe Egalité) as a child, two important pieces of Renaissance armour from a suit made for the Emperor Charles V, together with a considerable group of snuff-boxes and miniatures. When she died, she left the house and its contents to her great nephew, Mr. James de Rothschild.

Although of French birth, Mr. James de Rothschild (fig. 3) had long resided in England and associated himself with English life. Shortly after the 1914-1918 war throughout which he served with great distinction in the ranks of the British Army, he became a naturalised English citizen and took an active part in the public life of his adopted country, becoming Member of Parliament for Ely from 1929 to 1945, just as Baron Ferdinand had been for Aylesbury from 1885 until his death.

Although he made a few additions to the collection, especially in the 1930's, they were not such as to change its general character or increase its scope in any appreciable degree. In 1934, however, at the death of his father, Baron Edmond de Rothschild of the French branch of the family, his elder son James inherited a consi-

derable part of his collections. These consisted chiefly of French furniture, sculpture (including Lemoyne's bust of Mme de Pompadour from the Salon of 1761), porcelain and objects of art of the eighteenth century as well as a certain number of paintings notable amongst which are three Watteaus and a Rubens of great importance, the *Jardin d'Amour*. In this way the very remarkable collection already at Waddesdon Manor was materially strengthened in those fields in which it was already rich.

When he died, in May 1957, Mr. de Rothschild bequeathed Waddesdon Manor, its contents and its extensive gardens to the National Trust. At the same time he created a fund of £750,000 to be administered by Trustees for the maintenance of these properties. By his munificent gift he joins that small but exceedingly distinguished band which includes Lady Wallace, the duc d'Aumale,



FIG. 4.—Waddesdon Manor: The Grey Drawing-room. The panelling is said to come from the Couvent du Sacré-Cœur; the Savonnerie Carpet is after a design by Perrot and was probably woven for Choisy about 1750; the Savonnerie screen woven c. 1768 after a design by Desportes. On the wall are *bras de lumière* made for Stanislas Leczinski. The globe clock on the chimney-piece has a case signed by Cafféri. In the background are a secrétaire and a table mounted with Sèvres porcelain and made by Carli.

Madame Jacquemart-André and Mr. Henry Frick who have presented their fellow-countrymen with private art collections of truly international significance.

The collection at Waddesdon Manor inevitably provokes comparison with the Wallace Collection. Their scope is somewhat similar and although the Wallace Collection is far larger, its paintings in particular being more numerous, more catholic in their choice and of higher quality, the two groups of French eighteenth-century furniture and Sèvres porcelain resemble one another both in quality and size and, in certain fields the collection at Waddesdon Manor supplements the great national treasure-house in Manchester Square. Thus the extraordinary assemblage of royal French Savonnerie carpets at Waddesdon, as well as the *boiseries* taken from eighteenth-century Paris houses, show aspects of the French decorative arts of the period which are not to be found at Hertford House. Equally the group of eight terracottas by Clodion illustrate a side of French eighteenth-century sculpture hardly represented in the Wallace Collection or, indeed, in any public museum. Taken together the two museums show French furniture and porcelain on a scale and of a quality not perhaps to be seen anywhere else in the world. By a curious paradox which contains matter for reflection, both collections came to the English public as gifts from donors who were themselves of French birth, the Wallace Collection being bequeathed in 1897 by Lady Wallace, *née* Julie-Amélie-Charlotte Castelnau, and the collection at Waddesdon by a leading member of the Paris branch of the Rothschild family.

F. J. B. W.



Une partie de tennis au château de Waddesdon. Le prince de Galles est au premier plan. *Phot. d'Estuilleur.*

# LE BARON FERDINAND ET SON ARCHITECTE A WADDESDON

PAR PHILIPPE D'ESTAILLEUR-CHANTERAINE

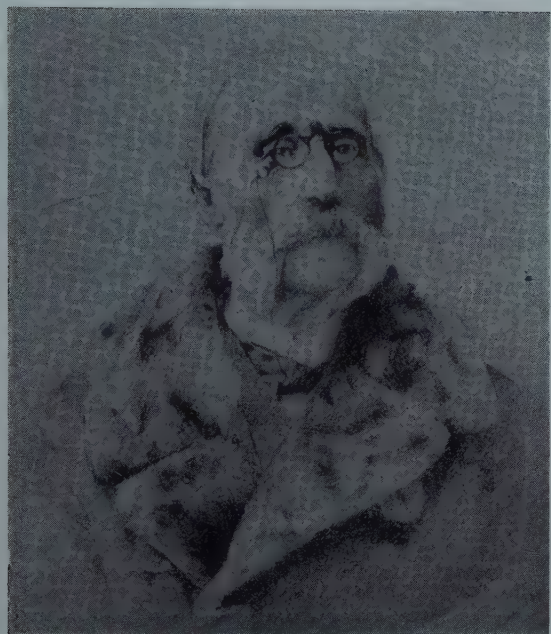


FIG. 1. — Portrait de Gabriel-Hippolyte Destailleur,  
dessin à la sanguine par son fils  
Walter-André d'Estailleur.

EN 1880, le baron Ferdinand de Rothschild chargea mon grand-père de bâtir le château de Waddesdon, sans doute après avoir admiré l'hôtel du baron Albert, élevé par lui à Vienne, avec une reconstitution devenue célèbre, de l'escalier des ambassadeurs, de Versailles. La tâche, cette fois, était particulièrement ardue pour un architecte; le baron tenait à ce que son château ressemblât à ceux de la Loire; il avait des idées précises jusque dans le détail, et mon grand-père se montre, dans les lettres qu'il écrivait à sa famille, assez embarrassé : « Le baron, écrit-il, est, comme vous le savez, fort intelligent, mais il voudrait réaliser toutes ses idées personnelles et quelques autres en même temps, et dans les mêmes lieux. Je dois essayer de simplifier tout cela et d'éviter des apports trop disparates dans un ensemble qui est suffisamment chargé. »

Mon grand-père, Gabriel-Hippolyte Destailleur (1822-1893), à qui M. de Rothschild s'était adressé, était âgé de plus de soixante ans; il se trouvait déjà presque à la fin de sa carrière; celle-ci avait été très brillante et exceptionnellement active. Il était fils de François-Hippolyte Destailleur, lui-même architecte de talent, grand amateur d'art, ami d'Ingres qui a fait son portrait, et aussi auteur de vues de Rome qu'on attribue souvent à Nicolle. Gabriel-Hippolyte avait joué un rôle important notamment dans la restauration de châteaux anciens et dans la construction, dans le



FIG. 2. — Une réception à Waddesdon. Phot. d'Estailleur.

style du XVI<sup>e</sup> ou du XVII<sup>e</sup> siècle, d'hôtels ou de grandes résidences. Son art de la reconstitution était surprenant, et on pourrait nommer tel château du XVII<sup>e</sup> siècle que les historiens de l'architecture citent comme ancien, et dont les photographies avant les travaux, conservées dans nos albums, montrent que mon grand-père les a, à peu près complètement, reconstruits<sup>1</sup>. Sa fidélité, son exactitude étaient connues<sup>2</sup>; il s'appuyait sur un ensemble inégalable de livres et de gravures d'ornement dont beaucoup sont entrés à la Bibliothèque Nationale<sup>3</sup>; d'autres ont été dispersées dans plusieurs ventes célèbres<sup>4</sup>, et mon père en a rassemblé de nouveau un lot considérable.

1. On pourrait en dire autant de certaines demeures entièrement refaites, d'après des documents anciens, par mon père. On citerait par exemple Champs et La Celle-Saint-Cloud.

2. Le 1<sup>er</sup> avril 1859, la *Gazette des Beaux-Arts* publiait un article de H. DESTAILLEUR, *L'Ancienne Serrurerie française, 1551-1776*.

3. Une première acquisition à l'amiable y a fait entrer six recueils factices de dessins sur Paris (en partie de l'ancienne collection Ch.-Fr. Muller, mort en 1855) dont l'inventaire a été publié dans le tome 17 (1890) des *Mémoires de la Société de l'Histoire de Paris*, par François COURBOIN; puis acquisition le 23 mars 1895 par le Cabinet des Estampes d'une collection de dessins sur l'architecture des départements (venant de Lemaitre, le dernier éditeur des *Voyages pittoresques* de TAYLOR), dont Adrien Moureau a dressé le catalogue.

4. 20-30 mai 1895, vente très importante de gravures d'ornements; 19-23 mai 1896, grande vente de dessins d'ornements.



FIG. 3. — Les maçons pendant la construction du château de Waddesdon. Phot. d'Estailleur.

Mon grand-père a « œuvré » au château de Conflans (1859), à celui de Franconville (1876), à la Maison mère du Sacré-Cœur, boulevard des Invalides (1860). Il a restauré le château de Mouchy. En 1876, il avait édifié le magnifique hôtel du baron Albert de Rothschild à Vienne, dont nous avons parlé, puis il avait commencé de remanier et d'agrandir le manoir de Farnborough pour l'impératrice Eugénie.

Le château de Waddesdon a été l'une de ses réalisations les plus importantes. Ainsi que l'écrivit mon père, André d'Estailleur, dans ses *Mémoires inédits* : « Ce château avait été, sur une idée un peu bizarre de son propriétaire, construit en pleine campagne, dans un lieu dénué de végétation, mais constituant un emplacement remarquable. Le parc avait été dessiné ensuite, et planté d'arbres apportés tout exprès. » La construction elle-même fut assez rapide ; en 1861, on en était déjà à la décoration intérieure, et j'ai des lettres de mon grand-père chargeant son premier dessinateur, Joseph, resté à Paris, de préparer des projets pour « le grand salon du milieu, celui que le baron appelle le salon van Dyck, parce que j'ai à y placer sur la cheminée un magnifique tableau de van Dyck ». Destailleur était chargé d'examiner toutes les œuvres, meubles et boiseries, que l'on signalait au baron, et il faisait observer d'ail-

leurs que ce n'était pas une sinécure. Dans une lettre, écrite de Madrid où il travaillait alors, pour la duchesse de Medina Coeli, il annonce le 20 octobre 1881 qu'il a « tout à fait renoncé à l'idée que m'avait suggérée le baron Ferdinand au sujet de boiseries espagnoles pour le grand salon du milieu. J'espère lui faire partager mon point de vue. J'ai vu les éléments dont on lui avait parlé. L'effet serait déplorable à Waddesdon. Les panneaux de Paris sont d'un meilleur goût ». Ces panneaux de Paris sont évidemment ceux d'un vieil hôtel dont Destailleur s'était occupé, et lorsque M. Watson signale l'origine des boiseries de plusieurs pièces de Waddesdon, je reconnais souvent les noms des demeures restaurées ou refaites par mon aïeul.

Le baron Ferdinand se montra très heureux du château dont on le complimenta fort au cours de fêtes données par lui en 1883. Il aimait y recevoir, et les photographies de nos albums de famille montrent plusieurs fois le prince de Galles dans le parc de Waddesdon. Les transformations et les agrandissements continuèrent donc, Destailleur fut chargé d'édifier des serres monumentales, des communs, et il note qu'il savait s'arranger à ce que le baron s'empare de ses idées, les fasse siennes, et lui demande d'établir de grands projets.

Mais, depuis 1889, mon grand-père, éprouvant des difficultés à marcher, confia les travaux de Waddesdon à mon père<sup>5</sup> qui fut chargé de transformer une cour intérieure et quelques pièces de service en un musée destiné à « recevoir des vitrines avec d'admirables collections d'objets d'art, et particulièrement de bijoux Renaissance d'une rare qualité ». Mon père, dans ses *Mémoires*, raconte comment il discuta vivement avec le fameux réparateur André, et comment le baron lui donna gain de cause. Il nous dit aussi qu'il a gardé un souvenir très précis de Ferdinand de Rothschild : « Un homme grand et plutôt maigre, assez aimable, sans plus..., extrêmement autoritaire et curieux. Il était cependant une des figures marquantes de la fin du siècle dernier. »

P. d'E.-C.

5. André d'Estailleur (1867-1940), qui reprit l'orthographe de son nom telle qu'elle existait avant la Révolution de 1789.



FIG. 1.—Savonnerie cover for a banquet woven in 1745 and 1747 at Chaillot for the Antichambres de la Dauphine at Versailles and Fontainebleau.

## FRENCH EIGHTEENTH CENTURY FURNITURE AT WADDESdon

BY F. J. B. WATSON

STRICTLY speaking the French furniture at Waddesdon falls into three distinct groups or categories: the Royal French Savonnerie carpets (together with a few Gobelins tapestries), the *boiseries* taken from the interiors of Parisian eighteenth century houses, and the furniture proper. Here it is only proposed to deal at any length with the third and largest of these categories. Even so, only a few of the more important pieces such as those made for the French crown, can be discussed in any detail, for there are more than a hundred pieces in all in the collection. For full particulars readers must naturally await the full *catalogues raisonnés* which the National Trust will doubtless produce in due course.

There are no less than thirteen seventeenth- and eighteenth-century Savonnerie carpets and screens at Waddesdon, probably a larger number than is to be found in any other public collection in the world, for the *Mobilier National* is not strictly speaking a museum and very few of its carpets are ever displayed to the public. M. Pierre Verlet, who has made a special study of them, will be writing about them elsewhere. The brief notes given here derive from information supplied by him to the former owners of the collection and communicated to me by the kindness

of the late Mr. de Rothschild and his widow. Thus there are two large carpets from the suite of ninety-three ordered by Louis XIV for the *Grande Galerie* of the Louvre and which were delivered about 1680<sup>1</sup>. Next in importance perhaps is the large Louis XV carpet now in the Grey Drawing Room at Waddesdon (see p. 11). The design for this was made by Perrot and was woven four times in the years between 1750 and 1753, once for the *salle à manger du Roi* at Trianon, once for the Queen's apartments at Fontainebleau and twice for use at the château de Choisy. The first and second of these are recorded as being already in a worn condition on the eve of the Revolution so that it seems likely that the Waddesdon example is one of the two from Choisy. Amongst the other products of the Savonnerie factory space only permits the mention of a small "hearth-rug" woven with a sunburst and a splendid six-fold screen woven with scenes of dogs, monkeys, parrots, etc., in a floral setting (see p. 11, fig. 4). The first of these is one of the covers for the *banquettes* which were woven at the Chaillot factory for the *Antichambres des Appartements de la Dauphine* at Versailles and Fontainebleau in 1745 and 1747 (fig. 1). Another example is in the Musée Nissim de Camondo at Paris<sup>2</sup>. The screen, which was purchased by Baron Ferdinand from the collection of Louisa, Marchioness of Waterford, is very similar to the well-known five-fold Savonnerie screen in the Louvre<sup>3</sup>, and was woven after designs by Desportes either in 1768 or 1772.

Hitherto such little information as has been available about the provenance of the *boiseries* at Waddesdon has come from the brief notes provided by Baron Ferdinand in the introduction to the privately printed and exceedingly rare book of photographs of the house. These notes are often vague and not easy to interpret. The panelling and other architectural fittings of the interior were, however, supplied by the architect Destailleur. Thanks to his grandson's kindness in making certain of his grandfather's notes available, my own researches have been greatly facilitated so that it is now fairly clear exactly where the majority of the most important fittings of the principal rooms at Waddesdon in fact came from. Most of them were removed from houses destroyed during the extensive transformations of Paris which took place throughout the middle years of the nineteenth century and which were still going on during the period when Baron Ferdinand was installing himself at Waddesdon.

Perhaps the most attractive of the rooms is the one panelled in green and gold lacquer decorated with *chinoiseries*. According to Baron Ferdinand this came from the Hôtel de Richelieu in "the street named after the great Cardinal". It seems, however, that they formed the "*cabinet de la Chine en vernis Martin*" installed by the great *maréchal-duc* de Richelieu in the family hotel at No. 18 Place Royale and later moved to his new house in the rue d'Antin<sup>4</sup>. The panelling of the Breakfast Room at Waddesdon is also said to come from the same place. This elegant woodwork consists of tall narrow panels of natural coloured oak carved in the early rococo style of about 1730-40 with gilt roundels enclosing playing cupids



FIG. 2. — CHARLES CRESSENT.—Commode, one of a pair which were lot in the sale of Cressent's own property in 1749.

in the centre of each. The very charming panelling of the Grey Drawing Room must date from twenty or more years later; it is delicately carved in low relief with very restrained rococo ornament almost in the Transitional manner between the Louis XV and Louis XVI style. This is painted in a pale French blue-grey and white, the carving including trophies of cupid's bows, quivers etc., enclosed within demi-lunes above the three largest panels (see p. 11, fig. 4). These were perhaps once filled with mirrors (as two of them are today) but are now hung with some of the finest English eighteenth-century portraits in the collection. In spite of the amatory motives used in their decoration Baron Ferdinand claimed that the panelling came from "the Convent of the Sacré-Cœur, formerly the *hôtel* of the Duc de Lauzun" and we know that Destailleur had worked for this convent some time before.

Ferdinand de Rothschild wrote that the panelling of the Tower Room in the Louis XVI style came from "a villa which was sometime the residence of the famous *fermier-général* Beaujon, to whom the Elysée also belonged". This must be a reference to the pavilion known as "La Chartreuse" or more often "La Folie Beaujon" which was built for Nicolas Beaujon (who was not a *fermier-général* but made an enormous fortune as Court banker) by the architect Girardin soon after 1780. It was exceptionally luxuriously fitted up with concealed mirror-doors, and a bedroom painted as a wood with a bed in the form of a basket of flowers suspended from trees, etc. In 1785 he sold it to another financier, the younger Bergeret, and after passing through various hands and being broken up into lots, a part (now No. 11 rue Berryer) was bought in 1873 by baronne Salomon de Rothschild<sup>5</sup> who proceeded to demolish it and erect a more up-to-date Parisian *hôtel* built by the architect Ohnet. It was no doubt during this reconstruction that the panelling<sup>6</sup> was removed and acquired for the owner's cousin.

The chimney-piece of the West Gallery (where the great Guardis hang) is stated to come from "a post office formerly the residence of Samuel Bernard the banker". This was the sumptuously decorated house at n° 46 rue du Bac constructed by Boffrand between 1741 and 1744 for Jacques Bernard, son of the great banker who in spite of inheriting 39 millions in 1739 was completely ruined when he died in 1753. The *hôtel* was sold and parts of the site converted into a post office (which is still there) in 1880 when all the magnificent panelling of the interior was acquired by the dealer Montvallat for Baron Edmond de Rothschild, father of the late owner of Waddesdon, and installed in his *hôtel* at 41 rue du Faubourg-Saint-Honoré<sup>6</sup>. It would be pleasant to think that the surrounding Louis XV panelling, the principal feature of which are huge pendant trophies in high relief set in the coved corners of the galleries, came from the same source, but no definite evidence of their provenance is available at the present time.

The frames of the four great mirrors carved as palm trees and the overmirror panels surmounting them in the dining room are quite outstanding examples of French carved and gilt woodwork of about 1725-30. They are stated by Baron

Ferdinand to come from "the hôtel de Villars". This must be the Hôtel de Villars in the *rue de Grenelle* (now No. 116). The gallery of this hôtel nearly eighty feet long and some twenty-six feet high with its mirrors, its panelling and its paintings was reputed to be one of the most beautiful in Paris until the house was acquired as a *mairie* for the *VIIIth arrondissement* in 1862 and extensively altered. No doubt it was at this time that the panelling of the interior was removed. The remaining and considerably larger part of the *Waddesdon boiseries* now decorate the



FIG. 3.—Commode made for Louis XV, probably by Charles Cressent.

dining-room at Lord Rosebery's house, Mentmore. Both lots of panelling were purchased from Mr. A. Barker, a collector of French eighteenth-century works of art who will be mentioned again in the course of this article.

One more room contains panelling of a quite different character to the rest. This is the Billiard Room on the first floor, the panelling of which is stated by Baron Ferdinand to have come "from a *Château* of the Montmorencis" which is not readily identifiable. This room also contains a very fine sixteenth-century chimney-piece<sup>7</sup>.

Baron Ferdinand de Rothschild's taste in furniture was for the Louis XV and Louis XVI periods rather than for the baroque style of Louis XIV's reign. In any case Boulle furniture is hardly appropriate to an English country house—even when it has such a markedly French flavour as Waddesdon Manor. The one outstanding piece of Boulle furniture in the house is a monumental pedestal clock supported by terminal figures representing the four continents. This is similar to the well-known clocks in the *Bibliothèque de l'Arsenal* at Paris, and in the Wallace Collection<sup>8</sup>. The Waddesdon clock must have come to England at an early date for the French movement has been replaced by one by George Graham the celebrated English horologist. In a cartouche below the dial (where the horologist's name appears on the other two examples) the monogram of the Lord Chesterfield is displayed within the Garter. This suggests that Chesterfield acquired it in the years between 1730 when he received the Order of the Garter and 1751 when Graham died. It is likely to have been acquired whilst he was building and furnishing Chesterfield House between 1747 and 1751. The magnificent interior was entirely decorated in the French taste. In any case it is an interesting example of an Englishman showing a taste for an already somewhat outmoded French style at a moment when the taste for French things was under active attack in England from the Anti-Gallican Society and other sources.

De Champeaux, writing seventy years ago, declared "*la collection du Baron Ferdinand de Rothschild de Londres, est celle qui renferme le plus d'ouvrages de Cressent*"<sup>9</sup> and readers of Mlle Ballot's more recent work on this *ébéniste* will know that Baron Edmond de Rothschild's collection at Paris was almost equally rich. In part these two collections have been united at Waddesdon through Mr. de Rothschild's inheritance of an important section of his father's collection. Of the three commodes by Cressent now in the house the most striking (fig. 8) is mounted on the front with cupids reclining along the branches of oak-trees whilst half-figures of cupids in gilt-bronze cast in the round emerge from recesses above the forelegs, an unusually fantastic device even for this highly imaginative *ébéniste*. This commode formerly belonged to Baron Edmond de Rothschild. It seems to be the one which was lot 735 in the sale of Mme Julliot's property on November 20th. ff. 1771 where it is definitely stated to be by Cressent<sup>10</sup>. Subsequently it was lot 1806 on the fourteenth day of the Hamilton Palace Sale in 1882. It was there purchased by Sampson Wertheimer, the well-known London dealer for the huge sum of £6,247-10s., the highest price paid for any piece of furniture in the sale. This sale was perhaps the greatest single dispersal of French eighteenth century furniture since the French Revolution. It represents one of the highwater marks in the taste for *dix-huitième* art and prices, having regard to the changed purchasing power of money today, often fell not far short of the extraordinary sums sometimes attained in the auction rooms in recent times. Baron Ferdinand himself was an important buyer on this occasion, using Sampson Wertheimer as his

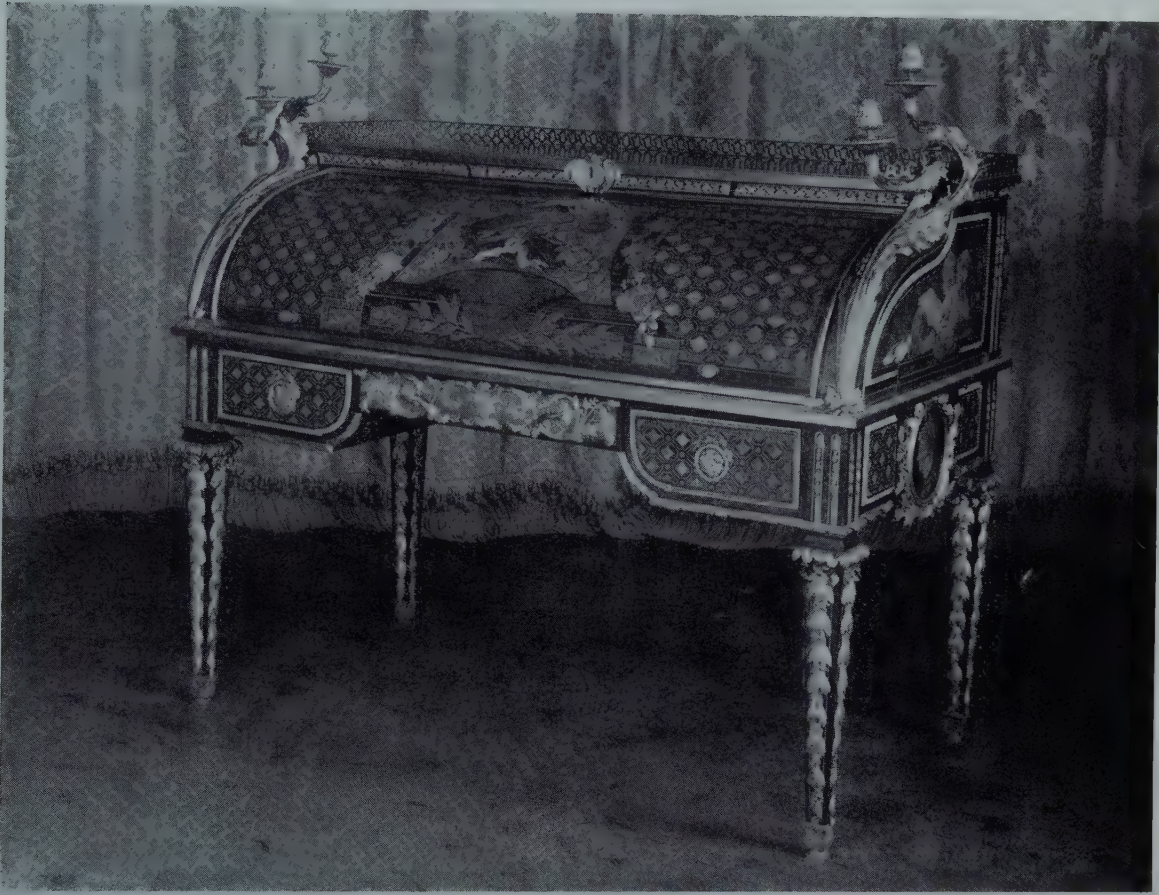


FIG. 4.—J. H. RIESENER.—Roll-top desk (*Bureau à cylindre*), made for the comte de Provence's apartments at Versailles in 1774.

agent. The other two commodes by Cressent form a pair and are of a rather more conventional type mounted with cupids and swinging monkeys (fig. 2). They closely resemble the well-known commode by Cressent in the Schlicting collection in the Louvre. These, de Champeaux suggests, were a pair which formed lot 7 in the sale of *ébénisterie* from Cressent's own collection in 1749<sup>11</sup>. Ferdinand de Rothschild bought them from the well-known collection of Mr. A. Barker; they were lots 210 and 211 in his sale at Christies on June 6-8, 1874.

Also in the style of Charles Cressent is a *meuble à hauteur d'appui* veneered with a marquetry of square and diamond pattern in kingwood, rosewood and ebony and mounted at the forecorners with boldly modelled heads of helmeted warriors and, in the centre of each door and at each end, with the Royal interlaced L's framed with rich scrolling (fig. 3). The companion cupboard (it seems to have been designed as a *coffre fort*) is at Mentmore<sup>12</sup>. So far no inventory number has been

found on either piece but there seems little doubt that they were made for the French crown in mid-eighteenth century. There are also two *bureaux-plats* veneered with kingwood and mounted above the knees with female heads one of which at least is probably by Cressent and a *regulateur* clock with a kingwood case richly mounted with female figures, heads of Winds etc., which is almost certainly his. Its astronomical movement is signed by Lepaute. However, space does not permit them to be described in detail.

Another *meuble à hauteur d'appui* somewhat resembling the one by Cressent though rather later in date, is veneered with black and gold lacquer in the oriental taste. Within the doors it is fitted with drawers veneered with tulip-wood. This is very close in design to a pair of commodes by B. V. R. B. now in the Frick Collection, New York<sup>13</sup>, save that the corner mounts are somewhat different. It bears the signature of P. Montigny but is so uncharacteristic of his work that it seems probable that he signed it merely as a repairer. Another and much more rococo piece by van Ryssenbergh is of an unusual design. It consists of a desk *en dos d'âne* surmounted by a cupboard both above and below the *abattant*. In design it resembles an English bureau bookcase, a form common in eighteenth century England but extremely rare in France. This is veneered with the trailing sprays of foliage on a kingwood ground in the manner of which B. V. R. B. was so fond, but the mounts are bolder and nearer to the style of Caffiéri than is usual<sup>14</sup>.

Amongst a large number of eighteenth century clocks another version of the *Nymphe à la Coquille* clock in the Wallace Collection but with figures of patinated bronze and the elaborate floral swag complete, must be mentioned. So must another of globe form (see p. 11, fig. 4), inscribed *fait/par Caffieri/A Paris*"<sup>15</sup>. A number of fine Louis XV wall-lights include a set of four of gilt-bronze chased with the cross of Lorraine on a sunburst, with the arms of Poland, and surmounted by crouching eagles of patinated bronze each with a *croix de Lorraine* suspended around its neck. These, which Baron Ferdinand acquired from Sir Henry Hoare of Stourhead who had found them at Brussels, must have been made for Stanislas Lesczinski's court at Nancy.

Before turning to the Louis XVI furniture one extraordinary piece in the Transitional style must be mentioned. This is a monumental secretaire of black and gold lacquer lavishly mounted in gilt bronze, surmounted by a clock flanked by allegorical figures, themselves several feet high, representing Europe and Africa. It is crowned by a lifesize eagle of gilt-bronze bearing an olive branch and wielding a thunderbolt. This extraordinary piece, interesting rather than beautiful, is over fifteen feet high. Its exaggerated size suggests that it was made for some German or Russian prince, for the story told when it was acquired from Lord Fitzwilliam's house at Milton is certainly untrue. This recounts that Madame de Maintenon gave it to the politician Lord Rockingham, itself a historical impossibility, for he was born in 1730, some years after Mme de Maintenon's death. A full-size replica



FIG. 5.—I. H. RIESENER.—Roll-top desk (Bureau à cylindre),  
made for Madame Adélaïde about 1780.

of the piece supplied by Baron Ferdinand at the time he purchased the original, is still at Milton<sup>16</sup>.

Fine as is the Louis XV furniture at Waddesdon, the furniture of the Louis XVI period is both finer in quality and in quantity. This is usual in English collections, for it was Louis XVI furniture which came here in such quantities at the French Revolution. There are, for instance, no less than five major works made by Riesener for the French crown in those great years between his appointment as *ébéniste du Roi* in 1775 and 1785 when the overhanging cloud of financial crisis led to a great reduction in the Royal commissions which had been showered on him with such lavish hands in the previous decade. Although M. Verlet has referred to several of these in his book on Riesener, it was only under the anonymous provenance of "*Privatbesitz*"<sup>17</sup>. For the most part they were quite unknown even to that comparatively restricted section of the art-loving public interested in the history of French eighteenth-century furniture.

The earliest in date of this group is a roll-top desk (*bureau à cylindre*) made for *Monsieur*, the comte de Provence (fig. 4). It bears the number 2737 of the *inventaire de la Couronne* and, M. Verlet<sup>18</sup> tell us, was delivered in 1774 for use in the *Cabinet de Monsieur* at Versailles where it remained right down to the Revolution. It is veneered in the centre of the roll-top with a trophy emblematic of Learning and the Arts within a feigned trapezoidal frame, and at each end with reclining *putti* above a medallion enclosing a head of Minerva. This desk has severely classical legs, square, tapering and richly mounted with pendant husks of gilt bronze. A somewhat similar roll-top desk delivered in the previous year for the use of the comtesse de Provence still had legs of the old-fashioned cabriole shape. Curiously enough Riesener reverts to this earlier practice again in another roll-top desk at Waddesdon of somewhat similar design though made several years later (fig. 5). This was at one time believed to have been made for Marie-Antoinette and it does indeed bear the brand of the *Garde-Meuble de la Reine*, the crowned C. T. (for Château de Trianon), as well as the painted inventory marks *du Nos.23* and *No.90...*(the number is not entirely legible.)



FIG. 6.—J. H. RIESENER.—Small table made in 1790 or 1791 for Marie-Antoinette's apartments at Saint-Cloud.

But it bears in the marquetry of the back, a lozenge-shaped shield displaying the lilies of France, the arms of a daughter (and not of a Queen) of France. M. Verlet has hazarded a guess that this *bureau à cylindre* was made by Riesener for Madame Adelaide about 1780<sup>19</sup>. Altogether this piece is in surprisingly retardatory style for its date. Its cabriole legs, lion's-paw feet and elaborate *trompe l'œil* pictorial marquetry of writing materials, etc., spreading entirely across the cylinder are features which Riesener had used and discarded several years earlier. It illustrates very clearly the hazards of attempting to date French eighteenth-century furniture with any precision on stylistic grounds, even in the case of a great experimental artist-craftsman like Riesener whose style was continually evolving. This desk was acquired by Baron Ferdinand from Sir Henry Hoare of Stourhead whose great uncle, so tradition relates, purchased it in Paris soon after 1793.

One piece by Riesener at Waddesdon was certainly made for Marie-Antoinette. This is the small but exquisite table which was lot 303 in the Hamilton Palace sale (fig. 6). Like the *bureau à cylindre* it also bears the brand of Queen's Garde-Meuble enclosing her monogram, the crowned C. T. of the Petit Trianon and the inventory mark *No. 10/1*. Lot 301 in the Hamilton Palace sale was a drop front secretaire so closely resembling the Rothschild table that it is difficult to suppose that they were not originally *en suite*. In particular the unusual marquetry of elaborately involute scrolls terminating in globes and other scientific instruments appears on each. The secretaire also bore the brand of Marie Antoinette's *Garde-meuble* but no inventory number and no château mark are to be traced on them today. The piece is, however, signed in the marquetry by Riesener beside the date 1790, and is now to be found in the Frick Collection, New York<sup>20</sup>. Attached to the back is an old label stating (in English and therefore presumably after it had come to England) that the secretaire came from Marie Antoinette's apartments at Saint-Cloud. If, as seems almost certain, this piece is *en suite* with the Waddesdon table bearing the Petit Trianon mark, this story must, it seems, be discounted. Both pieces (together probably with a commode, likewise dated in the marquetry "1791", also from Hamilton Palace and now in the Frick Collection<sup>21</sup>) seem to have been delivered by Riesener for the Queen's use some time after the Revolution had begun, a fact which provokes interesting reflections on the attitude of Court officials to the early stages of that world-shaking event.

The Marie-Antoinette table was one of Baron Ferdinand de Rothschild's numerous purchases at the Hamilton Palace sale. The persistent tradition, repeated in the sale catalogue, that the mounts of this and similar pieces by Riesener were made by Gouthière may be entirely discounted. It now seems almost certain that Riesener had his own mounts made in his own *atelier*. Another piece at Waddesdon bought at the same sale was the upright secretaire by Riesener veneered on the drop-front with a figure of Silence (a device he used elsewhere, notably at the back of the "Stanislas" Bureau in the Wallace Collection) and with vases of

flowers on the doors below (fig. 7). It was lot 518 in the sale and was bought for Baron Ferdinand by Wertheimer for £1,575. Riesener created a whole group of secretaires of this type. The earliest and perhaps the most elegant is in Sir Harold Wernher's collection and is actually stamped by Oeben but was almost certainly made by Riesener in the interval between Oeben's death in 1763 and 1768 when he himself became a *maître* and entitled to use his own stamp<sup>22</sup>; and the latest is probably the example in the Wallace Collection which was delivered by Riesener for the Queen's use at Versailles in 1780 and subsequently moved to Saint-Cloud. There is at least one other of these drop-front secretaires in an English private collection. The Waddesdon example bears the royal inventory number 2904 under which, as M. Verlet<sup>23</sup> has shown, the *Inventaire de la Couronne* informs us that Riesener delivered it in 1777 for use in the *Cabinet du Roi* at the Petit Trianon and was paid the very considerable sum of 8,120 *livres*.

In an adjoining room at Waddesdon is a small writing-table of a simple but chaste design. This bears the inventory number 2907 and was also delivered by Riesener in the same year as the secretaire and for use in the same room<sup>24</sup> at the Petit Trianon together with a large commode and *bureau-plat en suite*. For this piece Riesener received 3,500 *livres*. Close beside it in the same room stands a second and somewhat similar writing-table, though the top is inlaid with a panel enclosing a spray of flowers within a wide border of tulip-wood inlaid with scrolls and filets of sycamore box and ebony. This table was made by the great *ébéniste du Roi* in the following year, for the use of Madame Elizabeth, the King's sister, at Versailles<sup>25</sup>. It bears the inventory number 2952.

Amongst the other purchases made by Baron Ferdinand at Hamilton Palace, is a large commode veneered with Riesener's favourite marquetry of treillis design and overlaid in the centre of the front with a trapezoidal panel veneered with a vase of flowers. It is somewhat similar to the commode Riesener delivered for Marie Antoinette's use at Marly in 1722, but more heavily mounted<sup>26</sup>. It seems likely that this, too, was made for the French Crown as were possibly two more commodes almost matching it which are also at Waddesdon. These differ from the Hamilton Palace example in the design of the marquetry on the trapezoidal overlays of the front which are veneered with pictorial trophies of lyres, books, caduceuses, etc.

One more piece hitherto (though incorrectly) assigned to Riesener and dated 1779 in the marquetry must be mentioned. This is a monumental cylinder-top desk said to have been a present to Beaumarchais the playwright from his friends. It is very elaborately veneered on the exterior with richly foliated scrolls, scenes of ruins and scientific experiments and is mounted at the top of each leg with a large double-tailed siren. The writing slide is veneered with *trompe l'œil* documents and playing cards in a manner somewhat similar to those on the top of the "Stanislas" Bureau by Riesener in the Wallace Collection. The documents are inscribed in feigned printing as follows:



FIG. 7.—J. H. RIESENER.—Drop front secretaire (Secrétaire à abattant); made for Louis XVI's cabinet at the Petit Trianon.



FIG. 8.—Commode by Charles Cressent formerly in the collections of Mme Julliot, the Duke of Hamilton and Baron Edmond de Rothschild

(To the left of the writing slide)

*Observations / sur / le Mémoire  
Justificatif / de la cour de  
Londres / (p)ar Augustin / Ca (playing  
card) umarchais / (playing  
card) toyen français à la Patrie*<sup>27</sup>.

(To the right of the writing slide)

*Considerations sur / L'Independance / de / l'Amerique.*

which gives considerable support to the traditional account of its history.

Beaumarchais played an important part in bringing the French into the War of Independance as allies of the American colonists. For a long time he memorialised the King and his minister Vergennes on behalf of the rebels. It was in December 1779 (the very year inscribed in the marquetry of the desk) that he published his *Observations*, a pamphlet written in reply to the Gibbon's *Mémoire Justificatif*, for the writing of which he was rewarded by the government with a post as a Lord Commissioner of Trade and Plantations. Beaumarchais's *Considerations* were addressed to the King in 1776.

A further tradition connected with its history which was retailed when Ferdinand de Rothschild purchased the desk from the sixth Duke of Buccleuch, was that the piece had been raffled in Paris during the 1830 Revolution. Curiously enough confirmation of this story (which seems to emanate from the dealer Baldock<sup>28</sup>), came to light quite recently when a raffle ticket describing the desk and its history and a line engraving of the desk by L. Durau of about 1830, were discovered in a concealed drawer in the interior. Both the ticket (price 50 francs) for the raffle which was held in the Hôtel de Duras in 1831, and the long caption of the engraving refer to the desk as having been made by Riesener at a cost of 85,000 *livres*. This attribution, however, is a relatively late one and receives no support whatever from the somewhat teutonic character of the marquetry. The design of certain panels of the marquetry of the exterior are interesting as they derive directly from engravings after Lajoue and Pannini. Nor is the piece signed.

One further piece made for the French Crown must be described here in some detail. This is a large *bureau-plat* (fig. 9) copying exactly the design of the lower part of the *Bureau du roi Louis XV*. It even includes the royal monogram in marquetry at each end which was carefully removed from the *Bureau* itself by Riesener in 1794 and replaced by plaques in the style of Wedgwood, specially made at Sèvres<sup>29</sup>.

This writing-table, historically perhaps the most important single piece of furniture in the collection, appears to be the one referred to by Molinier in a footnote quoting from a group of payments made to Beneman in 1786 although he did not know of the existence at Waddesdon of the piece of furniture to which

it referred. It has been printed before but it seems worth while to repeat it in full here. It is a valuable document, for it illustrates the extraordinary care taken when a really important piece of furniture was made for the Crown. The preliminary steps taken before work on the writing-table itself was begun at all were hardly less elaborate than those adopted when the *Bureau Louis XV* itself was made. They included the preparation of a miniature wax *maquette*, followed by a full-sized wooden model on which the mounts were modelled in wax; coloured drawings of the marquetry were taken from the original desk and from these separate templates were cut to facilitate the preparation of the various parts of the veneers in different woods.

*"Versailles, Service du roy; cabinet intérieur ordre verbal de Monsieur le Commissaire général. Etat de la dépence faite pour un bureau en table de la longueur de 5 pieds 8 pouces, largeur 2 pieds 9 pouces, hauteur 2 pieds 5 p. 3/4, très richement décoré en bronze représentant des palmes, des baguettes, des encadrements de panneaux, de fleurs et fruits en ébénisterie, quatre dépouilles de lyons, et de riches sabots et un superbe quart de rond, le tout bien doré d'or moulu. Petit model en cire fait d'après le bureau existant à Versailles, 96 liv. (Martin). Model en grand en cire et en bois pour être fondu, 300 liv., fonte 498 l. Pour laiton, tole, fil de fer pour lier la soudure, 16 l. 9s. Pour étude faite en peinture représentant des fleurs, des fruits et des madrépores, pour lesdites études peintes être imités par les ébénistes en marqueterie (Girard), 168 liv. Pour les 8 panneaux de fleurs, fruits et madrépores, et deux chiffres du roy. Le tout fait en marqueterie de couleur imitant le natural (Kemp), 442 liv. Dessin fait d'après les études faites en peinture pour être les dits desseins coupés par petites parties pour sur chaque petite partie couper en mêmes petites parties les bois de couleur (Bertrand), 36 liv. Pour la cizelure (Bardin), 1200 liv. Pour la monture des parties de mirthes régnautes sur les cadres des tiroirs (Thomire), 100 liv. Pour le dessus de ce bureau acheté 3 peaux de maroquin verd à 9 liv. 10 s. par peau. 28 liv. 10 s. Dorure d'or moulu (Galle), 1200 liv. Dorure faite sur le pourtour du moroquin (Gosslein) 13 liv. 10 s. Bois de chene, bois d'amarante évalué à (Benneman) 150 liv. 15 feuilles de bois gris à 20 s. la feuille, 15 liv. Serrurerie, 150 liv. Journées d'ouvriers ébénistes montantent à 785 liv. 12 s. 6 d. Journées de Benneman et faux frais, 508 liv. 7 s. Pour emballer ce bureau dépencé en coton, papier gris, papier blanc et ficelle, 9 liv. Total 5716 liv. 12 s. 6 d."*<sup>30</sup>.

The reason for copying the lower part of the great roll-top desk made for the King's grandfather becomes apparent when we realise that the new *bureau-plat* was to be placed in the *Cabinet du Roi* at Versailles, for it was in that room that the *Bureau Louis XV* itself stood. Whith it in the same room were also to be found the commode and two *encoignures en suite* by Riesener now belonging to H. M. Queen



FIG. 9.—G. BENNEMANN, KEMP, THOMIRE and others.—Writing-table (Bureau plat), copied from the lower part of the Bureau du Roi Louis XV in 1786 for the use of Louis XVI in the Cabinet du Roi at Versailles.

Elizabeth II<sup>31</sup>. All four pieces were sold during the Revolution in June 1794 to a certain *citoyen* Troussel for a mere 5,000 *livres* in inflated currency.

The order for the *bureau-plat* was placed with Hauré, the leading *fournisseur de la Cour*. Although Riesener himself was still active, Beneman was entrusted with the execution of the *ébénisterie*, for Riesener had almost ceased to be employed by the Crown in the previous year on account of his high charges. Beneman had only been received into the Paris *corporation* in the previous year. It is also interesting to note that by an unusual division of labour the marquetry was undertaken by Kemp. Without the detailed analysis provided by the accounts, Beneman himself would have received all the credit for this work just as many an *ébéniste* is praised for a piece of furniture merely because his stamp is found on it when, in fact, a number of other anonymous craftsmen—*fondeurs, doreurs, sculpteurs*, etc.,—who had contributed equally to its finished appearance, remain forgotten and anonymous.

It is exceedingly interesting to compare this table with the original bureau. Although the copy is remarkably faithful there are marked differences between the

two pieces. Thus Beneman's marquetry was clearly matched to the already faded marquetry of the original with the result that prototype and copy no longer match in colour (the same difference can be seen by comparing the *Bureau Louis XV* with the copy of it made for Lord Hertford in 1855). Similarly the Louis XVI chasing of the bronze has given them an entirely different and more refined character than the originals though they differ not at all in size and design.

This article has been restricted to a few of the more important pieces made for the French Crown. Even so, it has somewhat of the appearance of a sketchy and incomplete catalogue. To continue on the same lines would not only increase this effect but prolong it to impossible lengths. Here it must suffice to say that less than a tenth of the collection has been mentioned and notable omissions are the furniture by Oeben<sup>32</sup>, the pieces by Carlin mounted with Sèvres porcelain<sup>33</sup>, furniture lacquered with vernis Martin and with oriental lacquer<sup>34</sup>, clocks, *bronzes d'ameublement* of every sort<sup>35</sup> and of course, chairs, screens and side-tables<sup>36</sup>. In addition there are quantities of mounted porcelain both oriental and European, numerous snuff-boxes, as well as decorative objects of every sort.

Something has already been said in the Historical Note at the beginning of this issue about the similarity in scope and character between the art collections at Waddesdon and in the Wallace Collection. Whatever may be the relative merits of the two collections in painting, sculpture and the arts of the Medieval and Renaissance periods, in the field of the decorative arts of eighteenth-century France the two collections are fairly evenly balanced. Only a bold man who would undertake to adjudicate which was the finer assemblage of French eighteenth-century furniture or porcelain.

Thus, through the generosity of two individuals of French birth, the English public is able to enjoy those arts in which eighteenth-century France particularly excelled, in a quantity and of a quality which is not accessible to the museum-going public of any other country, including France itself. Indeed, it is perhaps not too daring to prophesy that nowhere will such two resplendent assemblages of French eighteenth-century decorative art ever again be brought together, unless indeed some political cataclysm like the French Revolution once more blindly casts the contents of private and public collections on to the market. And perhaps, after all, in these two bequests, the English public already enjoys as much of the choicest examples of the art of another country as any nation has the right to possess<sup>37</sup>.

F. J. B. W.

## NOTES

1. One is listed under No. 161 in the *Inventaire général du Mobilier de la Couronne sous Louis XIV* (éd. J. Guiffrey). The second, which was woven twice, may be No. 201 or No. 223.
2. Catalogue No. 178.
3. Catalogue No. 306.
4. A. DE CHAMPEAUX, *L'Art Décoratif dans le Vieux Paris* (1898), pp. 166-167.
5. The history of *La Folie Beaujon* is given at length in Jacques HILLAIRET, *Evocation du Vieux Paris*, tome II, *Les Faubourgs* (1953), pp. 564-566. According to A. MASSON, *Un Mécène bordelais, Nicolas Beaujon* (1937), p. 66, a last vestige of the chapel of the *Folie Beaujon* survives in the little square of the Fondation Salomon-Rothschild.
6. See J. HILLAIRET, *loc. cit.*, pp. 437-438, and DE CHAMPEAUX, *L'Art Décoratif...*, *loc. cit.*, p. 103.
7. It is illustrated in C. LATHAM, *In English Homes* (3 vols., 1908-1909), vol. I, p. 56. The photographs on pp. 55-58 show many of the rooms referred to here and are the only views of the house accessible up to the present time.
8. Furniture Catalogue No. F 42.
9. A. DE CHAMPEAUX, *Le Meuble* (n. d.), II, p. 132.
10. M. J. BALLOT, *Ch. Cressent* (A. A. F., 1919), tome X, p. 244.
11. *Le Meuble*, *loc. cit.*, p. 132. The catalogue is printed in full in BALLOT, *loc. cit.*, pp. 167-203.
12. *Mentmore* (2 vols, 1874), Vol. I, p. 43. DE CHAMPEAUX also mentions this commode, *loc. cit.*, p. 132.
13. *The Frick Collection, an Illustrated Catalogue* (New York, 1955), Vols. IX and X. G. BRIÈRE, *The French Furniture of the Eighteenth Century*, Cat. Nos. 42 and 43, Pl. XXIII.
14. DE CHAMPEAUX, *Le Meuble*, *loc. cit.*, p. 134.
15. Reproduced Catalogue of the *Three French Reigns* exhibition, London, 1933, No. 520, pl. 90.
16. It can be seen in the view of the North Hall at Milton published in *Connaissance des Arts*, March 1959, p. 46.
17. P. VERLET, *Möbel von J. H. Riesener* (Darmstadt, n. d.), plates, 4, 7, 8, 9, 10.
18. P. VERLET, *loc. cit.*, p. 31, pl. 8.
19. P. VERLET, *loc. cit.*, p. 16, pl. 7. It resembles a *bureau à cylindre* by Riesener in the collection of H. M. Queen Elizabeth II (see F. J. B. WATSON, *Some Royal French Furniture in the English Royal Collection*, *The Connoisseur Coronation Book* (1953), p. 237).
20. BRIÈRE, *loc. cit.*, Cat. No. 75, pl. XLIV.
21. BRIÈRE, *loc. cit.*, Cat. No. 76, pl. XLV.
22. F. J. B. WATSON, *French Eighteenth Century Furniture in the Collection of Sir Harold and Lady Zia Wernher*, *Antiques* (August 1957), p. 147 ff., fig. 5.
23. VERLET, *loc. cit.*, p. 15, pl. 4.
24. VERLET, *loc. cit.*, p. 31, pl. 10.
25. VERLET, *loc. cit.*, p. 31, pl. 9.
26. VERLET, *loc. cit.*, pl. 15.
27. The words partly concealed by the playing cards are: *Ca(ron) de Bea(umarchais) ci(toyen)*.
28. Baldock's name as a purchaser of fine eighteenth century furniture crops up frequently in English sale catalogues of the early nineteenth century from the time of the Watson-Taylor sale onwards.
29. P. VERLET, *Le Mobilier Royal Français* (Paris, 1945 and 1955), tome II, p. 70.
30. E. MOLINIER, *L'Hist. Gén. des Arts Appliqués à l'Industrie* (Paris, n. d.), tome III, p. 201, note 1. The extract is taken from Bib. Nat. MSS. fr. 7817, fe. 24 r<sup>o</sup>.
31. See P. VERLET, *A Commode and a pair of Encoignures in Windsor Castle* (*Burlington Magazine*, October 1936, p. 187). In *Le Jardin des Arts*, for February, 1958, p. 253, M. Verlet illustrates a *maquette* of this room with models of the principal pieces of furniture (including the Waddesdon table) in it.
32. There are two particularly fine small tables by Oeben in the collection, one of them being a particularly complex *table en capucin*. Both are veneered with elaborately-shaped panels of pictorial marquetry framed in Oeben's characteristic interlacing ribbon-work.
33. There is a work-table similar to Wallace Collection Catalogue No. F 327 but with pale blue *œil de perdrix* porcelain plaques. This was lot 68 in the Blenheim Palace Sale at Christie's on June 14th. 1883 where it was bought in at £6,000. There is also a drop-front secretaire which matches this at Waddesdon. It is said (doubtfully) to have belonged to George II and was bought by Baron Ferdinand from the Chichester family. They can be seen on p. 11, fig. 4.

34. A large Louis XVI commode stamped by J. A. Grandjean and lacquered with hunting scenes, a screen lacquered with floral trails probably by L. C. Carpentier, and another commode by Dubois lacquered with scenes inspired by Vernet, are particularly notable.

35. A pair of wall-lights similar to Wallace Collection Nos. F 366-369 made for Compiègne in 1787 must be recorded. They were purchased for £8 by Baron Ferdinand in Maidenhead as "the Fontainebleau

Model." Several examples are at Fontainebleau (or were during the 18th century).

36. As in most English collections the *menuiserie* is not equal in quality to *ébénisterie* though there are some fine *Régence* and Louis XV chairs and sofas upholstered with tapestry or embroidery, a remarkable set of the latter having belonged to the duc de Penthièvre.

37. It is perhaps worth adding that the English Royal collection is also almost equally rich in French 18th century furniture and Sèvres porcelain.

# THE PORCELAIN COLLECTION AT WADDESDON

BY ARTHUR LANE

THE large collection of porcelains at Waddesdon was deliberately selected to harmonise with the French furniture. It consists predominantly of Sèvres and of Chinese monochrome-glazed vessels in elaborate French ormolu mounts. The few pieces of Meissen porcelain are for the most part similarly mounted, and date from a period when the French manufacture had not yet come into its own. Almost without exception the objects are decorative pieces of sufficient size to stand in the open on furniture and mantel-shelves in various rooms of the house, where their superb ornamental qualities can be appreciated far better than they would be in the closed glass cases of a museum.

At present no detailed records are available to show when and where each piece was acquired. But it may be said that two separate collections are here combined. The one was formed in England by Baron Ferdinand de Rothschild, the builder of Waddesdon, and no doubt includes many pieces that had already reached England during the thirty years or so after the Revolution. The other collection was formed in France by Baron Edmond de Rothschild and inherited by the late James de Rothschild, who bequeathed Waddesdon and its contents to the National Trust. The following brief account aims only at giving the prospective visitor an idea of what he may expect to see there.

There are only two items of Vincennes porcelain, but the first is of truly superlative quality—a pair of *seaux à bouteilles* with *bleu lapis* ground enclosing panels with birds, exquisitely painted and tooled in gold (fig. 3). The marks are interlaced LL's, boldly painted in underglaze blue. The second Vincennes item is a pair of ovoid pierced pot-pourri vases and covers with the date letter for 1755 and the mark "K" for Dodin, who painted the cupids on clouds in panels reserved in a *bleu céleste* ground.



FIG. 1. -- Vase Copenhagen. Unmarked. Sèvres, about 1770.



FIG. 2. — Vase à éléphants, green ground. Unmarked. Sèvres, about 1762.



FIG. 3. — Seau à bouteilles. Vincennes, about 1750.

Among over seventy pieces of Sèvres porcelain rivalling in quality that in the Wallace Collection, undoubtedly the most remarkable is the very large vase of about 1770 with goat's-head handles and three panels of landscape rather heavily painted with figures in the style of Teniers set in a *bleu lapis* ground (fig. 1). The vase is unmarked, and stands on an ormolu-mounted marble base. It was illustrated by Garnier while still in Baron Edmond de Rothschild's collection<sup>1</sup>, and by him described as a *vase de Copenhague*, though without any explanation. Research in the Sèvres archives may lead to an identification, though it seems hard to associate the vase with the two services presented to the King of Denmark in 1758 and 1768.

Another very curious though more familiar form is the *vaisseau-à-mât* of which there are no less than three examples in the Waddesdon collection. The one

1. E. GARNIER, *La Porcelaine tendre de Sèvres*, Paris 1889, Plate 29.

illustrated (fig. 4) bears the date-letter for 1761, but no painter's mark; the ground is in *bleu céleste*, and in the panel on the reverse is painted a battle-scene in rather cool colours. The second vaisseau, also with *bleu céleste* ground, is mounted in ormolu so that any marks are invisible; the quayside scene in one of the panels was probably painted by Morin. The third piece, slightly smaller in size and unmarked, has a *bleu lapis* ground with vermiculé gilding; on one side is a tavern-scene with peasants in the style of Teniers, on the other, the deserted scene outside the tavern.

The *vase à éléphants* illustrated in fig. 2 is identical in form with a famous pair in the Wallace Collection bearing the date-letter for 1756. The Waddesdon vase, which lacks the candle-sockets, might conceivably be from one of the two pairs of "vases éléphants, fond verd" which were sold by the Sèvres factory in 1760<sup>2</sup>. A second pair of such vases at Waddesdon has a *bleu lapis* ground with vermiculé gilding; both bear the date-letter for 1761 and the mark of Dodin, who painted the two landscapes showing a shepherd and a goatherd each with his dog. Yet a third pair of *vases à éléphants*, unmarked and with *bleu céleste* ground, is painted, presumably by the same hand, with the same shepherd and goatherd in slightly different landscapes. In any collection of Sèvres porcelain the pieces with the rare *rose Pompadour* ground immediately catch the eye. A set of three vases at Waddesdon with the date-letter for 1761 were painted by Dodin in his most sumptuous manner, the central piece (fig. 5) with the *fortune-teller group* after the familiar engraving by Aveline after Boucher. A second fine set of three vases, unmarked, has battle-scenes with fortifications, and the rose ground is covered with a wide trellis in blue, gold and crimson. The *rose-marbré* ground, veined in blue and gold, is seen on a pair of *vases Hollands* painted by Morin in 1761 with



FIG. 4. — Vaisseau à mâts. Bleu céleste ground. Sèvres, 1761

2. P. VERLET, S. GRANDJEAN, M. BRUNET, Sèvres : *Le XVIII<sup>e</sup> siècle*, Paris, 1953, p. 204.



FIG. 5. . . . Vase "rose Pompadour" ground.  
Painted by Dodin. Sèvres, 1763.



FIG. 6.—Vase apple green ground, unmarked.  
Sèvres, about 1770.



FIG. 7. — Cuvette à fleurs. Painter's mark : « M » (Morin?).  
Bleu lapis with green and gold. Sèvres, 1758.

quayside scenes. A large oval jardinière of 1760 is painted by Dodin with a peasant family at table in the manner of Teniers.

The hand of Dodin is undoubtedly to be detected in the superb mythological paintings on a set of three unmarked vases with an apple-green ground. On the largest central vase is Pygmalion and Galatea after Falconet (fig. 6), on the flanking pair the Bath of Venus and Hercules and Omphale, from the engraving by Cars after François Lemoyne. Among other pieces with apple-green ground is a *vase à oreilles* of 1757, with unsigned painting of cupids on clouds, and a pair of

undated vases with the crossed LL mark in gold, and landscapes with a bathing nymph and sleeping Bacchante.

One is accustomed to regard the deep *bleu lapis* introduced during the Vincennes period as the most abidingly popular of the Sèvres ground colours. On a *cuvette à fleurs* of 1758, painted perhaps by Morin with cupids on clouds (fig. 7), the blue is further enriched by caillouté gilding and the heavy apple-green frames and borders. A set of three vases with angular handles, marked for 1761 and signed by Dodin, have a *bleu lapis* ground with caillouté gilding; they are painted with pastoral subjects and with a lady receiving gifts of fruit among the peasantry. Though they bear the date-letters for 1765 and 1766 respectively, two fine vases with plain *bleu lapis* ground and angular handles form a pair, both signed by Morin, and painted with his favourite shipping-scenes. A larger vase of the same shape, unmarked, is painted with soldiers and a vivandière. Without the help of illustrations it would be tedious to prolong this catalogue, especially when the pieces are unmarked, but one rare item deserves special mention; a small *veilleuse* in four pieces, with the date-letter for 1769. And the *bleu*



FIG. 8.—Chinese porcelain vase with "clair de lune" glaze, mounted in ormolu about 1750-55.



FIG. 9.—Japanese Kakiemon porcelain fish, about 1700.  
Mounted in ormolu about 1750.

*lapis* is superseded by the so-called *bleu du roi* on a superb set of five vases dated for 1769, with acanthus and wreath in gilt relief and medallions painted in grisaille with battle scenes, cupids, and profile heads. The pleasing colour-effect is enhanced by painted swags of roses.

The Meissen porcelain figures include a pair of vases, a pair of squirrels, two pairs of a seated lion and lioness, and bears, all with elaborate ormolu mounts in rococo style. A clock by Gille l'ainé is somewhat incongruously mounted with four birds of different sizes and a seated bagpiper. But the finest pieces here are two large macaws and a pair of hoopoes, all unmounted, and remarkable both for the challenging late baroque colour and for the thorough modelling of the tree-trunk bases. An isolated large tureen and stand of about 1745, has series of large and small panels of landscape with figures in elaborate arabesque frames. The dry, metallic Meissen porcelain makes a striking contrast with the juicy richness of the surrounding Sèvres *pâte-tendre*.

The oriental porcelains, whose decorative effect depends primarily on their rich ormolu mounts in the Louis Quinze and Louis Seize styles, number some forty pieces. A rectan-

gular vessel of the Chinese shape called *ts'ung* with a *clair de lune* glaze, has been converted by the inspired imagination of the ciseleur into a kind of rococo pagoda (fig. 8). A pair of leaping fish with celadon glaze, also exquisitely mounted, recalls entries in the *livre-journal* of the dealer Lazare Duvaux, who sold "poissons céladon" to Madame de Pompadour on October 16, 1750 and again on February 9, 1752. Besides vessels of clear grey-green celadon, there are many at Waddesdon with the so-called "truité" (crackled) glazes, in tones of celadon, grey and buff; also pieces in blue monochrome, with or without pencilled designs in gold. Especially delightful is a pair of melon-shaped vases with flowers in relief coiling round them, all brilliantly enamel-painted in natural colours, their gaiety being matched by the frivolous rococo mounts. A great rarity is a single fish in Japanese Kakiemon porcelain, with blue scales outlined in red—the style of painting that was so closely copied at the Chantilly factory (fig. 9). The fish should have lain flat, supported by its front fins, but has been stood on its tail and ingeniously supported by the



FIG. 10.—Chinese "famille rose" porcelain jar, mounted in ormolu about 1770-1775.

ormolu mounts so as to convert it into a *fontaine à parfum*. Painted oriental porcelains were less often mounted than the monochromes, and a tall jar with flower-painting reserved in a deep *famille rose* ground has been smothered in rather cavalier fashion by the ciseleur; but the ormolu itself, in the Louis Seize style, is of such superb accomplishment that one hardly notices the porcelain which formed the pretext for its existence (fig. 10).

A. L.

# THE ENGLISH PICTURES AT WADDES DON

BY ELLIS WATERHOUSE

OF all the paintings at Waddesdon Manor it may well be that it is the group of English portraits which makes the most remarkable addition to what one may call the national holding in pictures. This may seem slightly paradoxical, but it is an undoubted fact that, of all the schools of painting which have been fashionable at different times during the past hundred years, the British national collections are weakest in British portraits of a certain class—and it is a very splendid class indeed. With the exception of the Hayman and the Wheatley all the British portraits in this new Waddesdon bequest belong to this class, and it may be worth while to attempt to define its character. It is the English “grand manner” *par excellence*, a style which only prevailed during the 1770’s and 1780’s, a style of a degree of self-confidence almost parallel with that of the Italian High Renaissance, the last such style in Europe before the French Revolution. It is no accident that half a dozen of the pictures by Sir Joshua Reynolds should be among those which he selected for exhibition at the Royal Academy—and the most remarkable of those not so exhibited, the strangely romantic *Colonel St. Leger*, has a sort of private quality about it which sets it apart from the others. Although two of the portraits have not remained continuously at Waddesdon, they were all acquired by Baron Ferdinand de Rothschild, mainly in the 1880’s and early 1890’s, and they clearly represent a highly consistent and clearly defined taste, consonant with the spirit of the house, in which Baron Ferdinand settled down to live in 1880. One may call it the best millionaire taste of the time. It is concentrated on the mature works of Reynolds and Gainsborough: Romney, who lagged behind these (except for a few *Lady Hamilton* portraits) in the favour of the art market—as he does in quality as an artist—is comparatively slightly represented: and Sir Thomas Lawrence is not represented at all. Lawrence was clearly considered to be a modern painter and not an old master.

The number of pictures of the highest quality of this short period of the final



FIG. 1.—T. GAINSBOROUGH.—Master Nichols or the Pink boy, detail.

flowering of the British classical style is inevitably small. And they were among the first paintings to fetch what were then considered to be enormous prices, so that the British national collections could not compete for them, and their Trustees no doubt always piously hoped that a certain number of such pictures would, in the natural course of events, fall into the national possession. In the course of eighty or so years this has turned out to have happened, and it is a curious, rather than a disquieting, fact that the National Gallery should be the place which has benefitted the least by this process. A beginning was made in 1897 when, with the Wallace Collection, four British portraits of this character fell into national possession—more or less accidentally, for Lord Hertford's taste did not really run in this direction. Another handful of them came in 1927, with the Iveagh Bequest at

Kenwood: but incomparably the richest assemblage comes with the gift of Waddesdon to the National Trust. Indeed I have sometimes wondered whether, in the secret history of the art trade in the 1880's, Baron Ferdinand was not allowed the first choice and Lord Iveagh the second! It is at least a curious fact that, of the five pictures of this character sold by Lord Tollemache in 1888 to provide portions for his numerous younger children, the two most splendid, Reynolds's *Lady Jane Halliday* and *Thaïs* should be at Waddesdon, and the other three at Kenwood!

It is interesting that the sitters, who were the vehicles for these experiments in the grand style, should be drawn almost equally from a high level of society and from the *demi-monde*. This fact suggests that British portraits of this character are much more experiments in style, and much less concerned with historical likeness than scholars have, in recent years, been prone to suppose. Of Reynolds's sitters, Mrs Abington, the greatest comic actress of her age, is appropriately shown as *The Muse of Comedy*. It is generally associated with the sittings of 1764/5, and it was certainly engraved in mezzotint by J. Watson in 1769, although the picture already anticipates Sir Joshua's style in the 1770's. It was perhaps only due to the fact that it had already been bought by the Duke of Dorset that it did not figure in the first Exhibition of the Royal Academy. This is really a "history picture", for which an appropriate model sat—and the same is true for the *Thaïs*



FIG. 2.—SIR JOSHUA REYNOLDS.—Mrs. Scott of Danesfield (50×40 ins).

(fig. 6), for whom the model was a "woman of the town", whose first name was Emily, but whose last name is variously given (and she may herself have used them all) as Pott, Bertie or Coventry. It is merely a convention that this picture should have been listed in all the books on Reynolds as a portrait. It is an historical illustration to a passage in Dryden's *Alexander's Feast*:

*Thais led the Way  
To light him to his Prey,  
And, like another Helen, fir'd another Troy.*

It is characteristic of the ambiguous character of Reynold's images that there may well be some overtone involved of Thais setting fire to Persepolis being symbolical of the passion fired by the sitter's beauty. It is also a conscious exercise in the style of Guido. *Mrs. Sheridan as S. Cecilia* and *Lady Hamilton as a Bacchante*, although the sitters belong to a somewhat higher social category, partake of the same double character of being both historical genre pictures and portraits.

With this situation in mind one can look perhaps with slightly different eyes at the three great society portraits by Reynolds which also form part of the

collection. The most straightforward is *Anne, Duchess of Cumberland*, which is deliberately conceived as a "state portrait", perhaps as a conscious correction to the fact that her marriage to a Royal Duke in 1771 (the picture was shown at the Royal Academy in 1773), was in direct opposition to the principles which became embodied in the royal marriage act. The *Colonel St. Leger*, which comes from the St Leger family together with its original pendant, Gainsborough's *George, Prince of Wales* (a gift to St Leger from the Prince), seems to conceal some mystery which remains unsolved. Why is the gallant officer without his hat or his horse, on some remote piece of barren moorland, with a tremendous storm coming up? What is the significance of his glance and his gesture, which are directed to someone or something outside the picture space? In the light of Reynolds's portraits of his more worldly sitters, one is inclined to suspect some private allusion to a his-



FIG. 3.—T. GAINSBOROUGH.—Lady Sheffield  
(89 1/2x58 3/4 ins)



FIG. 4. G. ROMNEY.—Mrs. Jordan as Peggy in *The Country girl* (30×25 ins).



FIG. 5.—F. HAYMAN.—Man with horse and groom (28 × 36 ins).

torical character which would be understood by the sitter and his family, but which escapes us today. *Lady Jane Halliday*, exposed in unsuitable costume in some remarkably wind-blown corner of a Park, equally suggests some unexplained historical context. It can hardly be sufficient explanation that she was the mother of an Admiral.

From these stately examples of public portraiture one would

not guess the power of intimate portraiture which Reynolds was to develop again during his last years after renewed sight and admiration of the portraits of Rubens. This is remedied by the *Mrs Scott of Danesfield*, 1786 (fig. 2), a picture acquired for the collection later than most of the others, after 1891. One even wonders whether Reynolds had not seized on certain of Gainsborough's qualities to imitate in this beautifully painted portrait of a young woman, which has the evanescent charm and absence of strong character, which Gainsborough exploited with remarkable perfection—and nowhere perhaps better seen than at Waddesdon.

Of the Gainsboroughs it is probable that *Master Nicholls* (fig. 1 of detail), "The Pink Boy", is bound to be the most popular. We know as little about the sitter as we do about "The Blue Boy", for whose permanent emigration to America, this is some compensation. Bequeathed by Baron Ferdinand de Rothschild to Baroness Edmond de Rothschild, the mother of the donor of the collection to the National Trust, this has only returned to Waddesdon in recent years and is an essay in Gainsborough's admiration for Van Dyck, of which the two oval busts of *Alexander, Duke of Hamilton* and *Lord Archibald Hamilton* are smaller compliments. But the two great Gainsboroughs are the *Mrs John Douglas* of 1784 and the *Lady Sheffield* of 1785/6, which are among the rarest masterpieces of the English school. The *Lady Sheffield* (fig. 3) is the direct outcome of Gainsborough's experiments in the style of Watteau in *The Mall* in the Frick Collection in New York: and, just as

Watteau epitomizes a certain poetical vision of the French eighteenth century, so Gainsborough, in this picture (and in *The Morning Walk*, formerly Lord Rothschild's and now in the National Gallery) epitomizes a poetical vision of the English eighteenth century. As a "portrait of a lady in a landscape" it is perhaps as far removed as is pictorially and poetically possible from Reynolds's *Lady Jane Halliday*. The Reynolds is at the mercy of the landscape (although she dominates it), the Gainsborough is an evocation of the landscape, and, if Gainsborough had not been so resolutely unintellectual a person, one would have wondered if it had not pantheistic overtones. To have achieved a statement in pictorial terms of a Wordsworthian mood combined with the trappings of the highest fashion is a piece of virtuosity which has not been paralleled in the history of portraiture.

Of the Romneys only the *Mrs Jordan as "Peggy"* (in Garrick's "The Country Girl") is of exceptional quality (fig. 4). It is also quite outside Romney's usual style of presentation and one can well believe the story that, despairing of finding a suitable society pose for the sitter, it was only when she rose to go and slipped into one of her acting parts, that Romney saw how to paint her. If it be compared with Reynolds's *Mrs Abington* it provides an object lesson in the two ways of painting actresses. As a record, on might almost say, as a tender record, the Romney may well have a higher value as historical truth—and it is one of the rare instances of Romney interpreting with sympathy the mind of his sitter, rather than concentrating on their elegant exterior.

All great private collections include a few endearing specimens of lesser art to temper the severity of having to live always and only with masterpieces. Fortunately one or two of these have been included in Mr. James de Rothschild's noble gift. The Wheatley of *Lord Aldborough reviewing the yeomanry at Dublin* has long been known, but there is a sporting picture by Francis Hayman (fig. 5)

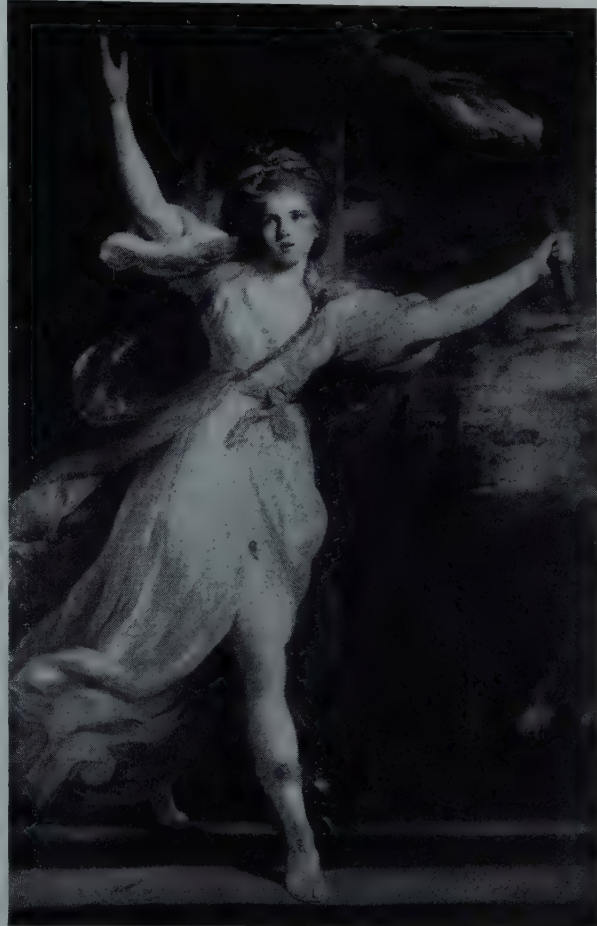


FIG. 6.—SIR JOSHUA REYNOLDS.—*Thaïs*  
(89×58 ins.).

which is likely to come to most scholars as an agreeable surprise.

Hayman's *œuvre*, of which curiously little was known as recently as twenty years ago, is now very extensive and his importance in the development of English art is now a commonplace, but this is the first sporting picture by him known to me. The rather heroic character of the horse reminds one that Hayman was in fact considered the leading history painter of his day, and the composition is an interesting variation of the standard Wootton design of "Gentleman with horse and groom", which is clearly an attempt to achieve something at the same time more intimate and more monumental. Its date would be not far from 1750 and it suggests the spirit of reform against the old *clichés* of portrait style which was to be exploited so fully by Reynolds during the next ten years.

E. W.

# FRENCH AND ITALIAN PICTURES AT WADDESDON

BY MICHAEL LEVEY

UNITED by a common century, but otherwise very different in scope and intention, are the French and Italian pictures at Waddesdon<sup>1</sup>. As might be expected, the two groups are from the eighteenth century and their decorative qualities are enhanced by the superb furniture and porcelain of the period which provide their *ambiente*.

The scope of the French pictures extends from Watteau to Greuze. Fragonard is represented by two drawings, Boucher by a pastel and a drawing, as well as some paintings, Lancret and Pater by groups of paintings and Vigée-Lebrun by a portrait. This article can scarcely do more than hint at the range of representation, leaving detailed discussion of individual pictures to specialist scholars. Immediate interest is naturally concentrated on the three pictures attributed to Watteau; all of them entered the collection from that of Baron Edmond de Rothschild and the compositions are known even if these particular pictures have not been examined very recently. *L'Accord Parfait* (K. d. K. 23) follows of course the design of Lord Iveagh's version; the *Harlequin, Pierrot and Scapin* (fig. 2) is one version of a composition which exists in a good many replicas, the exact status of each being still a question for research<sup>2</sup>.

The third picture, *La Troupe italienne* (fig. 1) (K. d. K. 183), is the composition etched in the same direction by Watteau himself (K. d. K. 165) and also recorded in an unusually elaborate drawing in reverse by Watteau<sup>3</sup>. The provenance of the Waddesdon picture has been investigated by Mr. Philip James who has identified a seal on the back of the panel as bearing the arms of Amelot du Chaillou, perhaps Jean-Jacques († 1749) or Antoine-Jacques († 1794). Only one other painted version of the composition with serious claims exists, in the Rosenheim collection (K. d. K.

24)<sup>4</sup>. It is not quite clear what conclusions are to be drawn from this rather unusual state of affairs—for the Watteau etching is of course a rarity in his work, while the drawing of the complete composition is also novel. Minor differences exist between the two paintings and the etching and drawing—a striking instance is the hat of the woman turning to face the spectator. In the drawing and etching this is clearly indicated as of straw; in the Waddesdon picture (and the Rosenheim version) it is of felt. Since such an elaborate preparatory drawing *for* a painting would be very odd in Watteau's work, never mind the fact that it is in reverse direction to the painted versions we have, it may well be that the drawing derives *from* a painting. In which case it would then presumably be the link between picture and etching. And might not this latter fact explain why the drawing alone is in reverse? Leaving this aside, one may remark an apparent shift of mood in the Waddesdon painting when compared with the lighter, gayer air of the drawing and the etching. Perhaps a too drastic cleaning has taken some surface beauty from this painting—certain passages appear rather hard and even mechanical—but there are also on it touches which seem typical of Watteau's exquisite handling and draughtsmanship, as in the fold of the shirt and the hand of the *messetin* at the left.



FIG. 1. — WATTEAU. — La Troupe italienne.

Less complex circumstances surround some of the other French pictures and drawings. Boucher's enchanting sketch of the amorous courtesan, signed and dated 1736, (fig. 3) shows at once his ability at that time to respond freshly and yet already his *grivoiserie* manner which here titillates a genre scene. The experienced and sly expression on the cat's face, which tells us just how often he has seen his mistress slip the stockings off young men, suggests one of the sophisticated animals of La Fontaine. The drawing is in fact oddly like a painting of virtually the same subject which had been engraved after Pater only a year or two before; and Pater's painting apparently belongs with a series of illustrations to the 'Fables.'<sup>5</sup> Boucher too was often called on



FIG. 2. — WATTEAU. — "Harlequin, Pierrot et Scapin".

at this period for illustrations to novels, plays, and so on, and this drawing is probably to be explained as intended for some such illustration.

The Boucher portrait of the extremely youthful *Duc de Montpensier* (fig. 4), signed and dated 1749, is partly charming for its period quality as well as for its almost pathetic evocation of the rigours of royal infancy. One can hardly comment on the sitter, who became three years later Duc de Chartres, then Duc d'Orléans, and eventually famous, even infamous, as Philippe Egalité. Boucher has taken such opportunities as he could with the painting of the rich grey dress, set against the green curtained background; and the actual handling of the paint throughout proclaims what a talented artist is still obscured in reputation by feeble studio productions, late work, and the often undeserved strictures of Diderot.

The Waddesdon picture was exhibited at the Burlington Fine Arts Club, 1936-1937<sup>6</sup>, and there exists also a less elaborate oval portrait of the Duc by Boucher

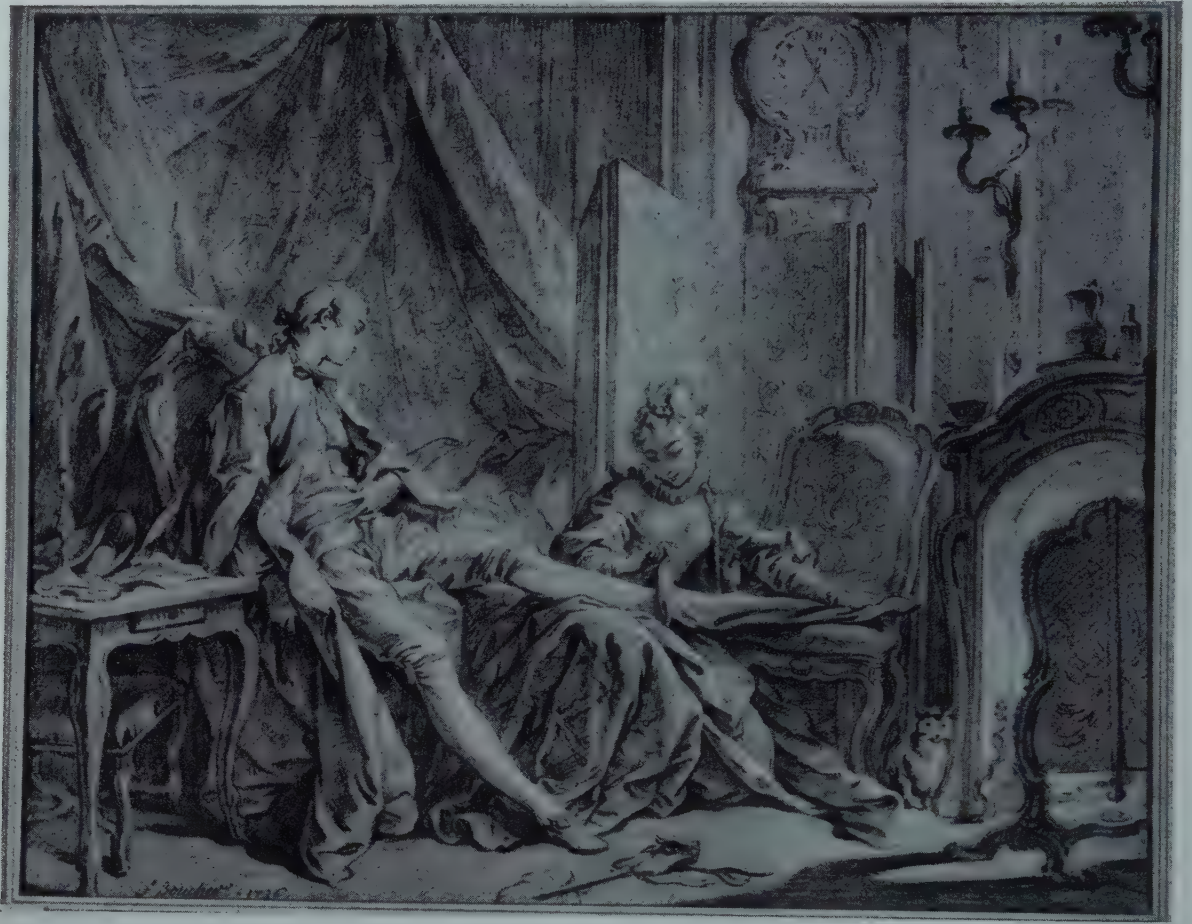


FIG. 3. — BOUCHER. — The Amorous Courtesan.

—in fact a repetition of the head here—but holding a spoon and porringer<sup>7</sup>. This is clearly of the same date.

The pictures by Lancret deserve no particular comment: except perhaps emphasis on their exquisite handling and their lighthearted, civilized charm. As always, Lancret manages to balance on a razor's edge between sentiment and insipidity; but the enchanting pair of village wedding scenes—the couple emerging from church and the dance at the wedding breakfast (fig. 5)—remind one that this civilized charm was something unachieved in painting outside eighteenth century France. It is only necessary to compare the *Wedding Breakfast* with, say, a painting by Pietro Longhi for its graceful quality of pleasing to be apparent. The sheer painting of the pair of dancers, each dressed in coral and grey colours, may not seem remarkable after Watteau—but for those countries who did not possess a Watteau it is something to be envied.

This pair, of which the *Wedding* is signed, was lent by Mr. James de Rothschild to the exhibition at Sir Philip Sassoon's "Three French Reigns" in 1933<sup>8</sup>; they do not appear to have been mentioned in literature on Lancret. As can probably be detected in the accompanying fig. here, the *Wedding Breakfast* panel has been extended at the top and right to make its size accord with its pendant. The extension is hardly of significance, and is not a later addition; the painting on the very slight portions of added panel is clearly Lancret's own.

Finally, one may single out among the French pictures the Vigée-Lebrun portrait of the *Duchesse de Polignac* (fig. 6) which is one of the pictures which entered the Waddesdon collection from Baron Edmond de Rothschild. The painter was inevitably called on to portray a number of times the intimate friend of Marie Antoinette, and the Waddesdon picture is a signed and dated (1783) version of a design which exists in a number of replicas—some dated later<sup>9</sup>. An oval watercolour of the same composition, by Vigée-Lebrun, also exists<sup>10</sup>. The Duchesse was not a beautiful woman, still less an intelligent one; the painter leaves her much as we may suppose she was, with an artless air far from assumed and incongruous only in one placed in circumstances more dangerous than she could realise.

As late as 1787 the Duchesse de Polignac was being portrayed in her simple muslin dress, trying her voice at a song. Two years later she had fled from France, at royal orders; and four years after she was dead.

The Italian pictures at Waddesdon are all by Francesco Guardi and represent him in surprising and still little known phases. Two small views of islands in the Lagoon, probably not observed on the spot but derived like so many others from Visentini's *Isolario Veneto*, are quite late work<sup>11</sup>. The *View of the Certosa* (fig. 7) shows their style well enough, with that slight flickering brushwork suggestive of the decade of 1770/1780 by which time Guardi had obliterated all traces of his early Canalettesque manner.



FIG. 4. — BOUCEFER. — Duc de Montpensier.



FIG. 5. — LANCRET. — The Wedding Breakfast.

A less usual aspect is revealed by the four heads painted on virtually miniature scale. Other small semi-genre heads by Guardi exist, showing analogies of handling<sup>12</sup>. It is unlikely that any of these are portraits; they are really *capricci* but on human themes, fanciful genre heads of a type which were popular in eighteenth century Venice and which are a far-flung derivative of Dutch and Flemish seventeenth century art. The *Peasant Girl* (fig. 9) is perhaps the most charming of the Waddesdon quartet, which are framed in two pairs, but there is also a *Peasant Boy* who is almost equally charming. There is a hint of Zuccarelli in the *Peasant Girl*, though she is much less rouged and artificial than Zuccarelli's peasants. They seem to be quite late work, with affinities (oddly enough) to Guardi's views rather than to the sort of figure painting he practised early in his career. A date in the 1770's or even later is suggested to the present writer by the handling; and a small confirmatory clue seems provided by the high mobcap worn by the woman in one of

the other Waddesdon panels, of a type that came in only late in the century.

The four small panels were among the large group of Guardi's work bought by Agar Ellis, later Lord Dover, at Venice early in the nineteenth century, probably in 1829; according to the catalogue of the Lord Clifden sale, 21 May 1895 the whole group of Guardi's, which included pictures now in the National Gallery, 'formed one collection' at Venice.

A very different effect is made by the two vast Guardi views of the Basin of S. Mark's, one towards the Doges' Palace, the other towards S. Giorgio Maggiore (fig. 8). The two pictures were much commented upon when quite recently they emerged for the exhibition of eighteenth century European Masters at the Royal Academy<sup>13</sup>. Impressive as they then seemed, the effect was somewhat marred by the dark patchy varnish which covered their considerable area. Since then cleaning has been begun on them and, though this is not completed at the time of writing, it already makes clear not only that the pictures are full of ravishing detail too easily overlooked before but that the spacious skies and effects of light and shade make this pair of pictures among the most splendid, as well as the most surprising, of Guardi's.

The Canalettesque quality of the two pictures has already been stressed by scholars and the early dating proposed agrees of course with this. The pictures could not in any case be before 1755 since the view towards the Piazzetta includes Massari's addition to the Torre dell'Orologio which was only completed and unveiled that year<sup>14</sup>. Another topographical point in connection with a group of Guardi views of obviously earlier date may help further with the genesis of his career as *vedutista*, and it will perhaps help to show that the Waddesdon pair can hardly well be before 1760 and are possibly of a little later. In a homogeneous group of views (all signed, as are these two at Waddesdon) belonging to the Duke of Buccleuch, there is included a view from the Grand Canal towards the Rialto showing the *new* campanile of S. Bartolommeo. The campanile is recorded by Gradenigo as completed on 1 April 1754. The technique of this Guardi group is certainly much clumsier than that of the Waddesdon pair, and seems in fact to be-



FIG. 6. — VIGÉE-LEBRUN. — Duchesse de Polignac.



FIG. 7 — F. GUARDI. — View of the Certosa.

long in Guardi's prentice years as view painter. It is unlikely that any of the group would date from before 1754 and all are perhaps more likely to date from a year or two after. Scholars must measure as best they may the gap of time between those small pictures and the vast scale and the developed manner of the Waddesdon pair.

After their appearance at the Royal Academy, the present writer was fortunate enough to discover by chance a piece of provenance for the Waddesdon pictures. Though it had been published before, it may be pardonable to publish it again—especially as it is not without interest for French readers. The two pictures appeared in an anonymous sale at Christie, 18 June 1859 (lot 92), with the following information: "FRANCESCO GUARDI. A pair of Grand Views in Venice. These splendid "chef d'œuvres" (sic) were painted by Guardi by order of Louis XVI, by whom they were presented to the Marshall du Muit and adorned the grand hall of his chateau in the neighbourhood of Marseilles. They were purchased of the Comte Felix, the present representative of the family." Their size follows, with a sentence on the "highest position" occupied by the pair as works of art. The pic-

tures were bought for 1450 guineas by Martin Colnaghi and were later acquired by Baron Ferdinand de Rothschild for Waddesdon. They hang there in the gallery in positions which look as if they had been specially prepared for them.

The clues contained in the Christie catalogue do not of course make perfect sense. The Marshal has been identified by Mr. F. J. B. Watson as Louis-Felix de Felix, Comte du Muy, who was well known as a soldier in the armies of Louis XVI<sup>15</sup>. That Louis XVI actually commissioned the pictures seems impossible, given the probable date of their origin; but it is possible that he did present to Comte du Muy, whom he created a Marshal, the pictures which were already royal possessions.

If further work seems necessary before the interesting problem of the genesis of these two huge view pictures is solved—that is true also in various ways for most of the pictures so cursorily mentioned here. The opening of Waddesdon Manor is thus an occasion for the scholar to mingle with the ordinary visitor; all that has been attempted here is a pinpointing of one or two French and Italian pictures which merit the attention of both.

M. L.



FIG. 8. — F. GUARDI. — Basin of S. Marco towards S. Giorgio Maggiore.

## NOTES

1. For very full opportunities to examine these pictures, I am indebted to Mr. Philip James' kindness. And I should like to record with gratitude Mr. F. J. B. Watson's help and his willingness to discuss them with me; I hope he will accept this general acknowledgement of his generosity.

2. The composition is discussed by Mme ADHÉMAR, *Watteau*, 1950, p. 222 (under No. 163, the version belonging to Lord Spencer); it forms a pendant to the *Music Lesson* composition (cf. ADHÉMAR, *op. cit.*, No. 162) of which the original is in the Wallace Collection.

3. The drawing is K. T. PARKER-J. MATHEY, *Les Dessins de Watteau*, II, 1957, No. 870.

4. For some discussion of this picture, and the Waddesdon version, see H. ADHÉMAR, *op. cit.*, 1950, pp. 220-221 (under No. 155); the Rosenheim version comes, as Mme Adhémar points out, from the collection of Sir Andrew Fountaine. The composition, recorded as painted, is in the *Œuvre gravé* (Dacier

& Vuaflart, ed.), No. 130; there are discrepancies between it and the Waddesdon pictures.

5. The relevant engraving is reproduced by F. INGERSOLL-SMOUSE, *Pater*, 1928, fig. 190. Mr. F. J. B. Watson pointed out to me whilst this article was in proof that the drawing was in fact engraved by N. de Larmessin and forms part of the well-known « suite de Larmessin » illustrating *La Fontaine*. The engraving is reproduced by E. DACIER, *La Gravure de genre et de mœurs...*, 1925, pl. XXIII, n° 32.

6. Lent by Mr. James de Rothschild, No. 27. It is No. 1025 of Soullié and Masson's catalogue in A. MICHEL's *François Boucher*, n. d. Another version (?) Soullié and Masson, No. 1058.

7. In the Boucher exhibition, Paris, 1932 (No. 96); Soullié and Masson, No. 1022.

8. Nos 21 and 27.

9. The Waddesdon picture is listed (Baron Edmond de Rothschild coll.) in W. H. HELM, *Vigée Lebrun*, n. d., p. 215, where are catalogued other versions of the same design.

10. Anon. sale, Paris (Drouot), 17 April 1899 (lot 68).

11. The pictures listed as at Waddesdon, in the collection of Miss Alice de Rothschild, by G. SIMONSON, *Francesco Guardi*, 1904, p. 98; the pendant is a view of S. Cristoforo di Murano. Both pictures have their titles inscribed on the back in an early nineteenth century (?) Italian hand similar to that on the back of some pictures by Guardi in the National Gallery.

12. See SIMONSON, *op. cit.*, pp. 49 ff. for some discussion.

13. Already listed in SIMONSON, *loc. cit.*, R. A. Winter exhibition 1954-1955, Nos. 58 and 68. See the authoritative discussion of them by J. Byam Shaw in *The Burlington Magazine*, XCVII, 1955, pp. 12 ff. and also F. J. B. WATSON, in *Arte Veneta*, 1955, pp. 256 ff.

14. The point is made by Byam SHAW, *loc. cit.*, but Gradenigo's comments in two places are conflated.

15. WATSON, *loc. cit.* In passing it may be noted that what he says of the provenance of this pair from Sir Simon Clarke's collection is actually based on a misreading of the punctuation on the title page of the sale catalogue. A semi-colon separates mention of the Guardis from a subsequent phrase about a guide from Clarke's collection; and in the catalogue itself only the latter picture is annotated as from his collection. It is therefore clear he did not own the Waddesdon pair.



FIG. 9. — F. GUARDI. — Head of a Girl.

# DUTCH AND FLEMISH PAINTINGS AT WADDESDON MANOR

BY CHRISTOPHER WHITE

THE small but choice group of Dutch and Flemish paintings at Waddesdon Manor<sup>1</sup> are the only works of the seventeenth-century in a collection otherwise devoted to the eighteenth-century. The twenty-one pictures cannot, of course, be considered as representative of the achievement of the two schools of painting. In the case of Dutch art quantity is a necessary pre-requisite, though the variety of choice open to the collector of Dutch pictures does allow him a more personal taste in what he purchases. At Waddesdon the canon of taste was undoubtedly that of the eighteenth-century; this is reflected in Baron Ferdinand's predilection for Dutch paintings of the late seventeenth-century, which already foreshadow the interests of the following age.

In the eighteenth-century the finest collections of Dutch paintings had been formed by French connoisseurs. England was enormously enriched by the widespread dispersal of these collections at the Revolution. They formed the basis on which the great English assemblages of Dutch seventeenth-century pictures now at Buckingham Palace, Hertford House and the National Gallery (into which the Peel collection formed in this manner was absorbed) were built up: numerous smaller English collections of Dutch seventeenth-century paintings came into existence at the same period and for the same reasons. Baron Ferdinand's aims as a collector were as high as those of earlier English collectors and though, for the most part, his Dutch paintings came from English collections, in one direction he broke new ground. He was the first outsider to acquire any paintings from the Six collection at Amsterdam, probably the most celebrated of all native collections of Dutch paintings. From this source he acquired four paintings in 1897, an event which at the time caused something of the same sort of public sensation that the acquisition by an American museum of some world famous painting from Europe, creates today, even though, in those less expensive days, the price paid was not revealed.



FIG. 1.—AELBERT CUYP.—The landing party at Dordrecht. Canvas. (45 1/2 × 66 1/2 ins).

Numerically the work of Aelbert Cuyp is the best represented. *The Landing Party at Dordrecht*<sup>2</sup> (fig. 1) is perhaps the most inspired of his four paintings in the collection, with its silvery grey sky and the freely painted reflections in the water of the boat in the right hand foreground. Hofstede de Groot states that this picture is a pendant to *A Prince landing at Nijmegen*<sup>3</sup>, in the Ellesmere collection, which is of the same size and was originally also in the collection of J. van der Linden van Slingeland. This, however, seems unlikely as, apart from the fact that the size of the canvas is a common one in Cuyp's *œuvre*, the composition of each picture repeats rather than complements the other: in each there is a sailing boat in the left foreground and a rowing boat on the right, behind which a number of sailing boats recede diagonally into the distance.

The character of later seventeenth-century Dutch landscape is shown by three paintings by Jan van der Heyden. *A View through a gateway of the Waterpoort at Emmerich*<sup>4</sup>, (fig. 2) though not signed, is a characteristic work. Small in scale, it is treated with a naturalistic precision of detail and colour—the very bricks of the walls can be counted. According to an old tradition the figures in most of van der Heyden's landscapes were painted by Adriaen van der Velde, and this panel



FIG. 2.—JAN VAN DER HEYDEN.—A view through a gateway of the Waterpoort at Emmerich  
Panel. (13 × 12 ins).

is no exception in being labelled as a joint work. As de Groot points out this situation could only have occurred up to 1672, when van der Velde died, though the figures in van der Heyden's landscapes after this date are exactly similar in style. Without further evidence one is probably justified in regarding this tradition as a legend which grew up through the similarity in style of the figure painting in the work of both artists. In this picture the figures are certainly the weakest element in the composition.

The painting's apparent topographical accuracy is belied by the fact that in all the contemporary prints of Emmerich the present writer has seen, the church is shown with a spire on top of the octagonal drum. A spire would certainly have interfered with the composition and shows that the aims of Dutch artists were by no means as realistic as is often made out.

Genre painting, which foreshadows most directly the taste of the 18th century, is represented by several good examples. *The Game of Skittles*<sup>5</sup> (fig. 3) by Pieter de Hooch was probably painted shortly after the artist's move from Delft to Amsterdam in the 1660's. The decline in quality found in de Hooch's later work is not apparent here, though the subject matter shows a change of environment. The figures are more elegant and are engaged in more fashionable activities than the domestic scenes of his works produced in Delft. The artist has retained the compositional scheme of his early works though he has adapted it to a different setting. The courtyard scene with a vista through a doorway into the street is replaced by the garden of a fashionable country house: the trees form a closed space which is

however, interrupted by the view of distant fields painted in yellow and blue. Unlike the enclosing walls of the Delft courtyards, the mass of trees is painted in very dark tones which do not so much create an illusion of depth as act as a foil to the figures depicted in bright colours. This subject is known in two other versions in Cincinnati<sup>6</sup> and St. Louis, both of which were accepted as genuine by W. Valentiner. Pride of place amongst the genre paintings must, however, be given to Gerard Ter Borch's *Duet*<sup>7</sup> (fig. 5). The range of colour is limited yet of great subtlety. Against a background of neutral grey, the male figures are painted in sombre browns and greys, and only the woman's yellow jacket and white satin skirt provide a lighter accent. Ter Borch's



FIG. 3.—PIETER DE HOOCH.—*The Game of Skittles*.  
Canvas (26 × 24 ins).



FIG. 4.—GABRIEL METSU.—The Duet. Panel (15 1/2×11 1/2 ins.).

characteristic love of materials is particularly evident in the delicate painting of the ermine bordering to the woman's jacket. Another version (a copy?), corresponding in every detail, passed through the hands of three French collectors of the



FIG. 5 —GERARD TER BORCH.—The Duet.  
Canvas (31×26 ins)

eighteenth-century, Julienne, Choiseul and Conti. It was bought for the collection of Catherine the Great, but is not to be found in the latest catalogue of the Hermitage and is presumably the version which was presented to Toledo Art Museum, U.S.A., in 1954.

In comparison with Ter Borch, Gabriel Metsu's *Duet*<sup>8</sup> (fig. 4), though using the same composition, displays the fashionable taste of the time for highly elaborate small cabinet pictures of metallic finish. The strong bright colours of the clothes of the man and woman, particularly the latter's scarlet velvet jacket, do not create any tonal unity with the sombre background. Only the bed, with its erotic connotation, seen through the door on the right, is painted in a light colour. A silver dish containing still-life, a gold goblet and

an oriental carpet are placed on the table for richer effects. The painting of the materials, particularly the ermine edging of the woman's jacket, aims at minute accuracy but lacks Ter Borch's sensitivity of touch.

An attractive portrait of *Emerentia van Beresteyn*<sup>9</sup> (fig. 6), which clearly owes much to both Rubens and Frans Hals, bridges the gap between Flanders and Holland. It was originally considered to be a work of Frans Hals, but recently Mr. D. C. Roell has made a more plausible attribution to Pieter Soutman, who worked in Antwerp (until 1624) and in Haarlem (from 1628), and, who, therefore, knew the work of both Rubens and Hals intimately. A group portrait in the Louvre of *Paulus van Beresteyn and Catharina van der Eem with their Family* shows Emerentia several years younger. The painting, which is very close in style to Hals, is placed under the name of Hendrick Pot, though Mr. Roell thinks this may also be by Soutman. On the evidence of the children's ages the portrait can be dated c.1630/1, and therefore the Waddesdon portrait must have been painted c.1634. If they are by the same hand the artist had developed a more individual style in the intervening years. There is a signed and dated portrait group of *Four Children with Two Dogs*, of 1641, in the collection of Lady Stavordale, Ever-shot, which has much in common with the Waddesdon portrait, though it lacks the

softness in the painting of the faces and the fluid brushwork in some of the details, such as the gloves. The attribution of the Waddesdon painting to Soutman has much to recommend it though it is by no means conclusive.

The outstanding work of the Flemish School is Rubens's *Garden of Love*<sup>10</sup> (fig. 7), which is better known in the closely related version in the Prado, which can be dated c.1631. The Waddesdon version, which is smaller, follows and not precedes the Prado painting, for which the magnificent series of chalk studies was made. Though the arrangement of the figures in the Waddesdon picture repeats for the most part that of the earlier version, there are numerous differences, eg. the addition of two figures in the right hand foreground, and, the woman third from the right hand side who corresponds exactly with Rubens's full length portrait of *Hélène Fourment* in the Hermitage. The central group in the Waddesdon picture is very close to a third version of the subject known in the woodcut by Christoffel Jegher (in reverse direction) after the two preparatory drawings by Rubens (in the same direction), now in the Metropolitan Museum, New York. Glück considered that the Waddesdon painting with its repetition of motifs from various works is largely due to the studio, but that Rubens worked over the painting afterwards. This opinion is supported by an examination of the painting which does not show an even standard of quality in the handling, varying from the mechanical treatment of the tree in the middle of the composition to passages of brilliant brushwork in the drapery. The Waddesdon painting can, however, be considered as a work produced under Rubens's supervision and for which he would have signed responsible<sup>11</sup>.

C. W.

## NOTES

1. I would like to express my thanks to Mr. Philip James who gave me every facility to examine the paintings. I am also very grateful to Mr. Francis Watson who drew my attention to a number of points.

2. Hofstede de Groot, No. 36. Signed. Prov: J. van der Linden Slingeland, Dordrecht, 1785; Six van Hillegom, Amsterdam, 1834.

3. H. d. G., No. 30.

4. H. d. G., No. 63, Prov: Blondel de Gagny, Paris, 1770; Poullain, Paris, 1780; Prince Galitzin, Paris, 1825.

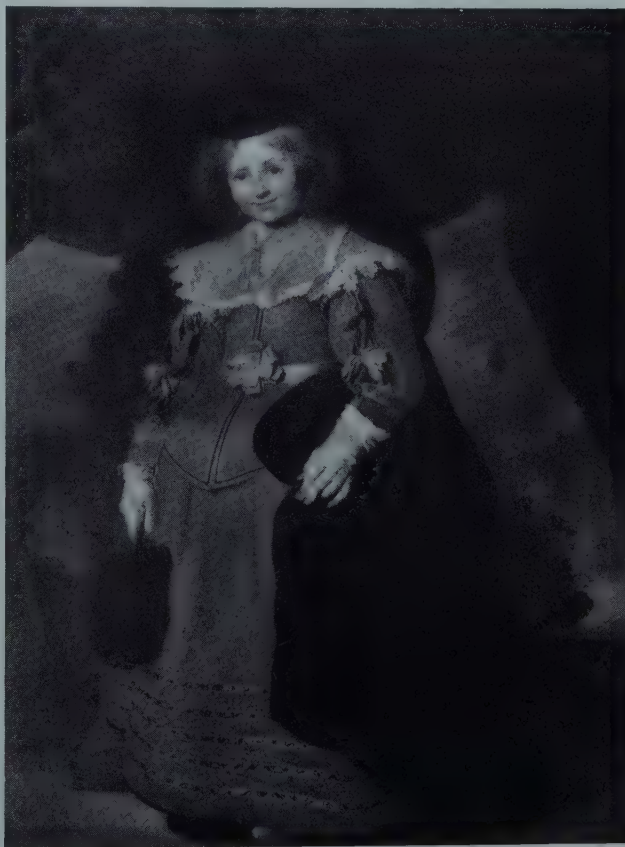


FIG. 6.—Attributed to PIETER SOUTMAN.—Emerentia van Berestevn. Canvas. (54 × 42 ins).



FIG. 7.—PETER PAUL RUBENS.—The Garden of Love. Panel (50×68 1/4 ins).

5. H. d. G., No. 308. Signed. Prov: probably in Amsterdam, 1769; Emmerson, London, 1829; possibly George Morant, 1832; John Walter, Bearwood. Exhib.: Manchester, 1857, London, R. A., 1938, No. 279.

6. W. VALENTINER, *Klassiker der Kunst*, 1929, pl. 81 and 82.

7. H. d. G., No. 140. Signed and dated 1675. Prov: N. C. Hasselaar, Amsterdam, 1742; Willem Lormier, The Hague, 1763; J. M. Quinkhard, Amsterdam, 1773; P. Locquet, Amsterdam, 1783; J. H. van Heemskerck, The Hague, 1790; Claude Tolozan, Paris, 1801; Six van Hillegom, Amsterdam, 1827. Exhib.: London, R. A., 1952, No. 411.

8. H. d. G., No. 149. Signed. Prov: Randon de Boisset, Paris, 1777; Destouches, Paris, 1794; Wattier, Paris, 1797; Robit, Paris, 1801; G. Hibbert, London, 1829; Joseph Neeld, Grittleton House, 1833; Alfred de Rothschild, London. Exhib.: London, British Gallery, 1815; London, R. A., 1878, No. 119.

9. H. d. G., No. 153 (as Frans Hals) Prov: Bought from the Hofje van Beresteyn, 1882; Baroness Mathilde von Rothschild, Frankfurt. Exhib.: Arts Council exhibition 1956, Children Painted by Dutch Artists, No. 17 (as Frans Hals).

10. Rooses, IV, No. 836. It has been discussed in

numerous occasions, but see especially G. Glück, *Wiener Jahrbuch*, 1920, XXXV, p. 49 ff. Prov.: Duke of Pastrana, 1885. There is another version in Dresden.

11. The paintings which have not been discussed are:

- 1) Beerstraeten, *Battle of 2nd. Dutch War*.
- 2) A. Cuyp, *A Landing Party* (H. d. G., No. 31).
- 3) A. Cuyp, *Landscape with figures* (H. d. G., 458A and 711).
- 4) A. Cuyp, *Cows driven over a bridge* (H. d. G., Nos. 417 and 419).
- 5) Dou, *Girl at a Window* (H. d. G., No. 174).
- 6) J. van der Heyden, *Houses along a canal* (H. d. G., No. 203).
- 7) J. van der Heyden, *A Canal* (H. d. G., No. 205).
- 8) Van Mieris, *Sportsman*.
- 9) Storck, *Review of Yachts during the visit of Peter the Great, 1697*.
- 10) Teniers, *Kermesse* (Smith, No. 495).
- 11) W. van der Velde, *Shipping and boats in port in a calm* (H. d. G., No. 371).
- 12) Jacob de Wit, *Ceiling of the Red Drawing Room*.
- 13) Wouvermans, *Huntsmen halting at an Inn* (H. d. G., Nos. 685 and 670).
- 14) Wouvermans, *Riding School* (H. d. G., No. 62).

# THE SCULPTURE

BY DENYS SUTTON

**A**LTHOUGH contemporary French painting<sup>1</sup> and furniture<sup>2</sup> were admired in England during the eighteenth century, and many celebrated pieces by the great *maîtres ébénistes* of the Parisian *ateliers* found their way into English collections during the Revolutionary and Napoleonic periods (notably those of the Prince Regent and George Watson Taylor), few examples of French sculpture seem to have come into English hands. Even the famous and comprehensive collections assembled in the nineteenth century by the 4th Marquis of Hertford and Sir Richard Wallace contained relatively few pieces<sup>3</sup> from one of the great epochs of French sculpture, at least in comparison with the rich holdings of pictures and furniture.

It is not that French sculpture was unknown in England in the eighteenth century and, soon after his arrival in London in 1738, François Roubiliac won the attention of many of the most cultivated amateurs of his day. His extremely realistic and vivacious portrait busts—especially those of Dr. Mead, the discerning friend and patron of Watteau, of David Garrick, the great “star” who yielded to none in his admiration of France, and of Lord Chesterfield, that polished man of the world—secured him a considerable and well earned reputation while his statues—those of Handel or Shakespeare, for instance—or his funeral monuments, especially that to the Duke of Argyll in Westminster Abbey, were unlike anything else of this type that existed in England.

Yet, on the whole, there seems to have been little opening for French sculptors in this country as was not the case in Russia or at the German courts; and it could well be that the preeminence of the national school of portrait painters, so well illustrated at Waddesdon Manor itself, reduced the opportunities for foreign artists to obtain commissions in England during the latter part of the eighteenth century. And it was left to Canova and Thorvaldsen to depict the cream of English society on their visits to Rome in the 1800's.

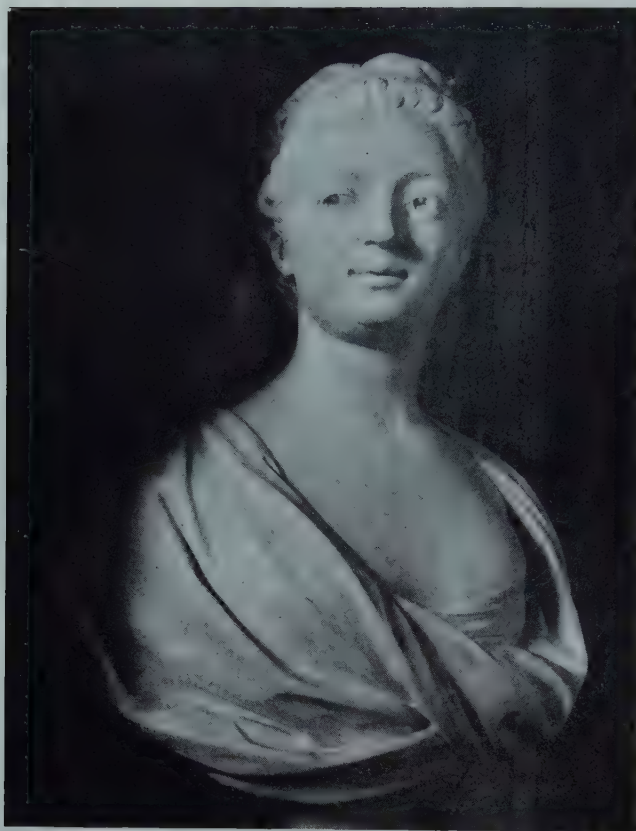


FIG. 1. — J.-B. LEMOYNE. — La marquise de Pompadour, signed and dated 1761. Inscribed "J.A.P. Marquise de Pompadour." (29 ins high).

The brilliance and range of French eighteenth century portrait sculpture—a branch of French art which is sometimes underestimated—can only be accurately assessed in France. However, the one portrait bust at Waddesdon Manor, which once belonged to Baron Edmond de Rothschild at the Château de Boulogne-sur-Seine, is a reminder of a particular trait in French sculpture at this epoch; its simplicity—a naturalness, in fact, which is some times discounted in a period wrongly considered to be devoted almost exclusively to the cult of artificiality. Indeed, one of the lessons imparted by the collection of sculpture at Waddesdon Manor is that a discerning solicitude for human nature characterised the French school in the eighteenth century.

It could perhaps be argued that J. F. Lemoyne's bust of Madame de Pompadour (fig. 1)

is not one of his most important works; for instance, it does not rival this artist's bust of her lover; all the same, this fascinating piece, which was commissioned in 1758 and exhibited at the Salon of 1761 (no. 112)<sup>4</sup>, where it was sketched by Gabriel de Saint-Aubin on the margin of his *livret*<sup>5</sup>, succeeds in rendering the diversity of his celebrated sitter.

What is so intriguing about this particular bust, the subtlety of which may be overlooked at first sight, is that two distinct interpretations of Madame de Pompadour are advanced; seen full face, as in the reproduction, she is shown, smiling, alert, charming but just, how shall one put it?, a trifle *bourgeoise*; yet, when viewed in profile, we are struck by her determination, her desire for power, her grasp of affairs, so that we are compelled to realise that we must reckon with the Royal mistress who *quelques heures avant sa mort... travaillait encore avec Janelle, qui lui venait rendre compte du secret de la poste*<sup>6</sup>.

Yet the variety of character, thus divulged, does not result from any manipulation of the features; Madame de Pompadour, in fact, is shown at ease,

without pose; she is rendered at her most natural, or so we may assume. Lemoyne's insight into her character or, rather into those aspects of her character which he was prepared to reveal or which he may have been prevailed upon to give, stems from his solution, in sculptural terms, of the relationship of her single features—her nose, her mouth, her forehead, for instance—to the whole cast of her head and shoulders. And the fact that this solution permits the personality to be grasped is a reminder of the truth of Henry Moore's contention<sup>7</sup> that character can be read from the way in which a model holds herself—the general disposition of the forms, 'the proportion and set of one mass to another,' as he has put it. In examining Lemoyne's bust, therefore, one may well be inclined to side with those contemporary critics<sup>8</sup> who praised it when it was on view at the Salon rather than with Diderot, who, never well disposed towards Lemoyne, dismissed it with the laconic comment—"rien"<sup>9</sup>.

The most remarkable items at Waddesdon Manor—as far as concerns the sculpture—are the terracottas by Clodion (a number of which are signed). These exquisite fragile objects of which the majority seem to have belonged to Baron Edmond de Rothschild<sup>10</sup>, are apparently unknown and, as far as can at present be ascertained,



FIG. 2. — CLODION. — Nymph, Satyr and Cupid. Terracotta, signed Clodion (21 ins high).

do not seem to have appeared in any of the numerous sales which from the late 1760's onwards attested to the popularity of this delicious master. There must be few groups of terracottas which so wonderfully well stress both the delicacy and the virility of his craftsmanship: the mastery of movement on a small scale, the harmony of proportions, the evocation of mood, affirm too, as a contemporary writer said (and how exact the eighteenth century critic could prove!), that Clodion was the exponent of *un genre aimable, varié et galant, qui sait allier la sévérité de l'antique aux grâces du naturel*<sup>11</sup>.

This splendid series indicates, as well, that Clodion must be given serious attention in any assessment of the stylistic complexities that reigned during the latter part of the eighteenth century. He was so independent. Here, indeed, was an artist who, though resident in Rome for a number of years and thus in close contact with the antique that appealed so widely and, as we now know, so different-

ly, to his generation, was attracted, not so much by the severe and moralistic possibilities of Neo-classicism that captivated many of his contemporaries, as by the romantic, pagan atmosphere that could (and still can) be savoured in the city. It was perhaps his ability to escape the demands of fashion (other than the one which he himself largely created) that permitted him to take from Rome what he wished, rather than to adhere to one particular current. Clodion, in fact, was able to blend in his art strands that came from Titian and Rubens, from Bernini and Riccio, and from the antique.

The terracottas at Waddesdon Manor are fascinating just because they reveal some of the



FIG. 3.—CLODION.—Pan. Terracotta  
(15 1/4 ins high).



FIG. 4. — CLODION. — Pair of Bacchic figures with a Cupid. Terracotta (20 ins high).

elements that went to form his style, elements, let it be said, that he digested. One is struck, for instance, in looking at his satyrs, by their resemblance to the bronzes of Riccio and, beyond them, to those of ancient Rome. But, also, one feels that pieces like the *Nymph, Satyr and Cupid* (fig. 2) or the *Pan* (fig. 3) possess, even at some remove, a touch of Baroque grandeur, for all their eighteenth century elegance. The latter, with its companion figure of a *Bacchante*, was once in the possession of Lord Carnarvon. No less intriguing, and it is again an instance of Clodion's importance for the art of his time, is the way in which the wistful slenderness, the *gamine* sensuality, of the maiden in the *Pair of Bacchic Figures with a Cupid* (fig. 4) echoes Jean Goujon while the *Nymphs and two Fauns* looks ahead to Carpeaux; indeed, the palpitating exhilaration of his female models seems almost to anticipate the *parisiennes* favoured by Renoir. The former of these two groups was acquired by Baron Ferdinand de Rothschild from the celebrated Aguardo collection.

Clodion's variety is admirably displayed at Waddesdon Manor. How different in mood, for instance, are the *Pair of Bacchic Figures with a Cupid* (fig. 4) and the

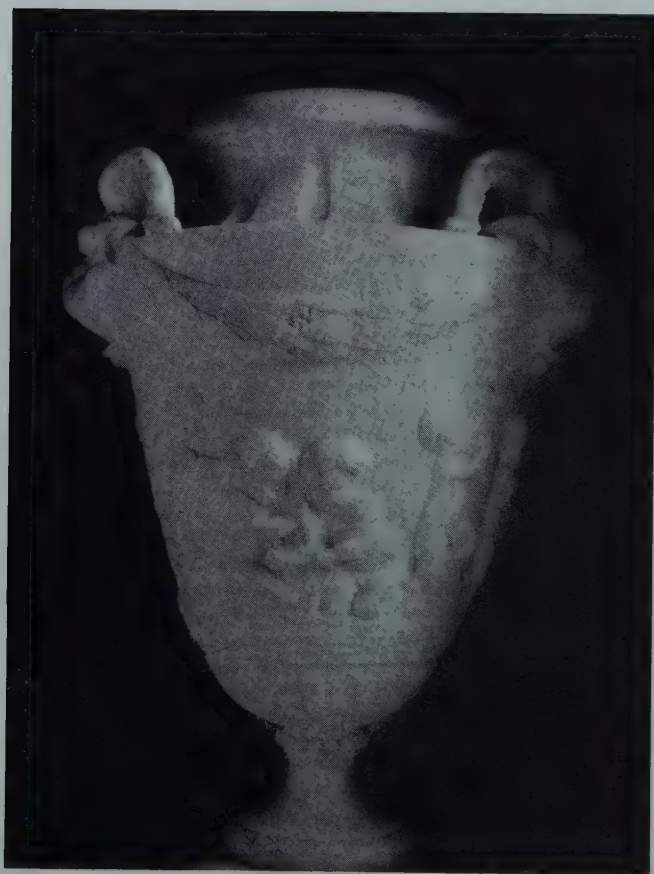


FIG. 5 — CLODION. — Vase of white marble (24 1/2 ins high).

*Satyr and Young Girl*.—the contrast is almost that of a Bernardin de St. Pierre and one of the “gamey” *conteurs* of the age; and yet what relates the two pieces, stamps them as being by the same hand, is the natural pagan delight in pleasure for its own sake. His treatment of such themes recalls Fragonard's frank acceptance of the alcove, where the delicacies of enjoyment—*Pone merum et talas. Perrat qui crastina curat*, both artists seem to murmur—are celebrated with a libertinage that is intellectual as well as innocent. The connections between Clodion and Fragonard deserve a special study—the intimacy of their relationship is underlined by their drawings (especially Fragonard's sketch of a *Satyr and two children* in the Boymans Museum, Rotterdam)<sup>12</sup>—and it is the affinity with the latter artist, suggested by the Clodions at Waddesdon



FIG. 6. — F. LECOMTE. — Geometry and Astronomy. Group in white marble, signed and dated 1778 (33 ins high).

Manor, which seems to indicate that they should be dated to the 1770's and 1780's.

It would be fascinating to attempt to unravel the implications of Clodion's iconography: in fact, one can well understand how it was that these small intimate pieces—so warm when compared with Biscuit de Sèvres or even with the enchanting *Baigneuse assise* possibly by Falconet<sup>13</sup> at Waddesdon Manor—took their place



FIG. 7. — Louis XIV, oval bas-relief of white marble, signed Ivppin and dated either 1690 or 1692 (29 1/2×23 ins high).

vases, of which the earlier history is obscure, belong to the same set (doubtless a quartet) as the vase now in the Wallace Collection, London<sup>15</sup>: subject, treatment and size are identical. It would be tempting, moreover, in view of the fact that a vase with a similar subject, in terracotta, appeared in François Boucher's sale of 1771<sup>16</sup> and that another was exhibited in the Salon of 1773<sup>17</sup>, to believe that the pair at Waddesdon Manor, as well as that in the Wallace collection, date from the same decade.

A similar ability to render in a hard material the soft pudginess of children may be observed in the two sculptures of *Geometry and Astronomy* (fig. 6) and *Geometry and Architecture* by F. Lecomte and Caffieri respectively. The former is signed and dated 1778 and the latter, signed and dated 1776. Both pieces were formerly in the possession of the Abbe Terray, *ce sultan à rabat*, as M. Luc-Benoist<sup>18</sup> has called him, whose private house in Paris contained treasures by Pigalle, Pajou, Mouchy and Tassaert: the two pieces at Waddesdon Manor appeared in his sale of December 1778<sup>19</sup> but, according to S. Lami<sup>20</sup>, the Caffieri was withdrawn from the sale: the model of Lecomte's piece was exhibited in the Salon of 1781<sup>21</sup>.

in the apartments of the day or were used to decorate the underground bathroom of a Baron de Besenval. Yet how are his themes to be interpreted? Do we have here a reflection of that *Système de la Nature*, of that sensual liberation demanded by Diderot, Laclos and Sade? Clodion's love of satyrs and nymphs which recalls a subject matter chosen by Claude Gillot, must probably be considered as part of the perennial vocabulary of the *fin de siècle*;—and must Pan be seen, as he was by the writers of the 1890's<sup>14</sup>, as a symbol of eroticism and sadism?

Clodion's astonishing virtuosity transpires, too, in the pair of delicious vases of which one is reproduced as Fig. 5 in which a tender affection for cupids, for children—at any rate as represented in art—is displayed. It would appear highly probable that these



FIG. 8.—Equestrian bronze statuette of Louis XIV crowned by a figure of Victory.  
Perhaps by Desjardins. Overall height: 23 1/2 ins including base.

In connection with these two groups, it is perhaps worth recording that tradition at Waddesdon has it that the "pitting," so clearly seen in Lecomte's sculpture, is due to shots fired during the invasion of the Tuileries where this (and presumably the item by Caffieri) are supposed to have stood; however, as no record of a commission of this sort appears in the accounts of the work undertaken for the Royal family<sup>22</sup>, one must assume that the story is apochryphal; and, in any event, their presence in the Abbé Terray collection would preclude a direct commission of this sort. They were both acquired by Baron Ferdinand de Rothschild from Lord William Osborne towards the end of the last century.

Inevitably the collection at Waddesdon Manor poses a number of problems. One piece of considerable interest the authorship of which has yet to be established is the *Time clipping the wings of Love*. The mood is clearly Neo-classical and *Time* himself has a character that leads on to Thorvaldsen, while the figure of *Love* bears some resemblance to Bouchardon's *Venus* in the Louvre, that was so despised when first exhibited. The alteration in style that was noticeable in French sculpture at this period and of which Bouchardon's *Venus* had been a forerunner is represented at Waddesdon by the small reductions of Pigalle's *Mercury* and *Venus* in the Berlin Museum of which quite a number of versions are known<sup>23</sup>.

It is clear that, in many respects, our knowledge of French sculpture in some of its formative moments is still scanty. Another challenge presented by the Rothschild Collection is the identity of the author of the striking and lively marble profile portrait of Louis XIV (fig. 7), which is signed IVPPIN and dated either 1690 or 1692: no artist of this name is mentioned by Lami in his comprehensive dictionary and one is probably right to assume, as the handling and approach derives from Coysevox, that the artist was one of this sculptor's studio assistants or, at any rate, influenced by the greater master.

Of singular interest, too, is the small bronze equestrian figure of Louis XIV (fig. 8) crowned by the figure of Victory and crushing either his enemies or else heresy. A precise attribution would probably be premature: however, it would be tempting to associate this piece with Desjardins as a not dissimilar statuette of the King also mounted on horseback, is now at Versailles<sup>24</sup>. The Waddesdon Manor bronze is probably related to one of the statues of the victorious Monarch that were raised in various French cities: but, it is not apparently connected with Desjardins' statue in the Place Bellecour at Lyons while Desjardins' monument in the Place des Victoires at Paris represented the king on foot<sup>25</sup>. The similarities between the Waddesdon Manor statuette and a bronze figure of the Elector Max Emmanuel of Bavaria in the Bayerisches National Museum, at Munich<sup>26</sup>, designed for the equestrian monument of the Elector victorious over the Turks (other small examples in the Victoria and Albert Museum, London and in the English Royal collection) are such that one wonders if the artist responsible for the Munich bronze, Wilhelm de Groff, who having settled in Paris in 1700, received his commission

for this sculpture in 1714, was influenced either by Desjardins' work at Versailles or by the present piece.

The group of sculpture at Waddesdon Manor, if numerically small, provides some idea not only of the comprehensive taste of the Rothschild family but, and this is especially welcome, some indication of the quality and range of this branch of art at the end of the seventeenth century and during the eighteenth century. That this should be so is all to the good, as French sculpture from this period, which is still largely unknown in England, reveals certain specific traits about the age, and its art and thus contributes to our knowledge of the complex stylistic relationships of this epoch.

D. S.

## NOTES

1. Cf. E. K. WATERHOUSE, *English Painting and France in the Eighteenth Century*, in *Journal of the Warburg and Courtauld Institutes*, vol. XV, 1952, pp. 122-135.

2. Cf. F. J. B. WATSON, *Wallace Collection Catalogues: Furniture*, 1956, *passim*.

3. Cf. J. G. MANN, *Wallace Collection Catalogues: Sculpture*, 1931, *passim*. Cf. also Robert CECIL, *The Remainder of the Hertford and Wallace Collection*, in the *Burlington Magazine*, vol. XCII (June 1950), p. 172.

4. L. RÉAU, *Les Lemoyne*, 1927, No. 85, p. 148.

5. See E. DACIER, *Les Catalogues illustrés par Gabriel de Saint-Aubin*, 1911, cited by L. RÉAU, *op. cit.*, p. 148.

6. Edmond DE GONCOURT, *Madame de Pompadour*, 1888, p. 313.

7. Interview in the *New York Times*, 22 March 1959.

8. In the *Mercure* and the *Amateurs*, cited in *Les Salons de Diderot*, ed. Jean Seznec and Jean Adhémar, 1957, pp. 100-101.

9. *Diderot, op. cit.*, p. 137.

10. The *Nymphs and two fauns* seems to be identical with the terracotta reproduced as being in baron

Edmond de Rothschild's collection by H. THIRION, *Les Adam et les Clodion*, 1885, p. 288.

11. *L'Avant-coureur*, cited by H. THIRION, *op. cit.*, pp. 266-267.

12. Grey and brown wash, 445 × 355 mm. Inventory number, F.I.107. This may be compared with the Clodion drawing reproduced in THIRION, *op. cit.*, p. 252.

13. This figure, formerly in baron Edmond de Rothschild's collection, is listed by L. RÉAU, *E. M. Falconet*, 1922, 2 vols., p. 506, as amongst the "probable" or "possible" works by this artist.

14. For a discussion of the meaning of Pan at this period, cf. Mario PRAZ, *The Romantic Agony*, 1933, p. 267.

15. *Wallace collection. Sculpture*, 32; see J. G. MANN, *op. cit.*, p. 13 (Plate 3) for full details. It may be worth pointing out that the pair of vases by Clodion formerly at Versailles and later in the San Donato collection, were purchased in the San Donato sale, 15 March 1880 (lot 106), by Sir James Ward, for 77,700 frs.

16. J. G. MANN, *op. cit.*, p. 13.

17. J. G. MANN, *op. cit.*, p. 13.

18. *La Sculpture française*, 1945, p. 197.

19. S. LAMI, *Dictionnaire des sculpteurs de l'école française, au XVIII<sup>e</sup> siècle*, 1910-1911, vol. I, p. 157, and vol. II, p. 45.

20. *Op. cit.*, p. 157.

21. *Op. cit.*, p. 45, two other and similar groups were in the David-Weill Collection and are in the National Gallery, Washington.

22. See FURCY-RAYNAUD and BRIÈRE, *Inventaire des sculptures exécutées au XVIII<sup>e</sup> siècle pour la direction des Bâtiments du roi*, 1925-1926.

23. L. RÉAU, *Pigalle*, 1950, pp. 151-152.

24. Reproduced in A. E. BRINCKMANN, *Barockskulptur*, 1919, fig. 345.

25. Cf. prints in the Cabinet des Estampes in the Bibliothèque Nationale, Paris. See also catalogue of the *Exposition Hardouin-Mansart et son école* by J. ADHÉMAR, at the Bibliothèque Nationale, Paris, 1946, No. 80. A. DE BOISLISLE, *Notices historiques sur la place des Victoires et sur la place Vendôme*, in *Mémoires de la Société de l'Histoire de Paris et de l'Île-de-France*, tome XV (1888), pp. 271-272, and MAUMENÉ and D'HARCOURT, *Iconographie des Rois de France (A.A.F.)*, 1931, pp. 233-234.

26. See *Rococo Art from Bavaria*, 1956, No. 9, plate 9.

# THE WADDESDON LIBRARY

BY ANTHONY HOBSON

THE Library at Waddesdon, relatively small in size but containing many celebrated copies, was formed by Baron Ferdinand de Rothschild at a series of great English and French sales from Beckford (1882) to Pichon (1896). It is particularly strong in French books of the 18th century but contains a few of earlier date as well as a few English books. An incomplete catalogue, containing however nearly all the French books, was printed in a limited edition in 1897. The words *Tome Premier* on the title page suggest that the intention was to enlarge the collection. The Baron's death in 1898 prevented this, and the library remains as it was left sixty years ago. The collection was known to the late Seymour de Ricci and many of the copies are cited in his edition of Cohen's *Guide de l'amateur de livres à gravures*, 1912.

Among a few seventeenth-century books are first editions of Molière's *La Princesse d'Elide*, 1665, *George Dandin*, 1669, and *Monsieur de Pourceaugnac*, 1670, in contemporary bindings; Descartes' *Les Passions de l'âme*, 1649, in contemporary red morocco with the Elector Palatine's arms; collections of the engraved work of Callot and Israel Silvestre; the dedication copy to Louis XIII of Jean le Clerc, *Le Théâtre géographique du royaume de la France*, 1632, in olive morocco with the royal arms and a *semé*

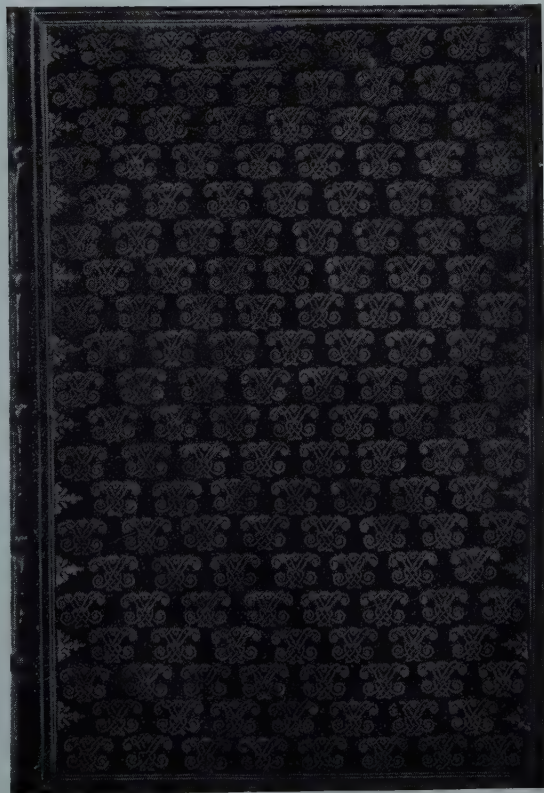


FIG. 1.—*La Guirlande de Julie*, 1641. Binding traditionally attributed to "Le Gascon".

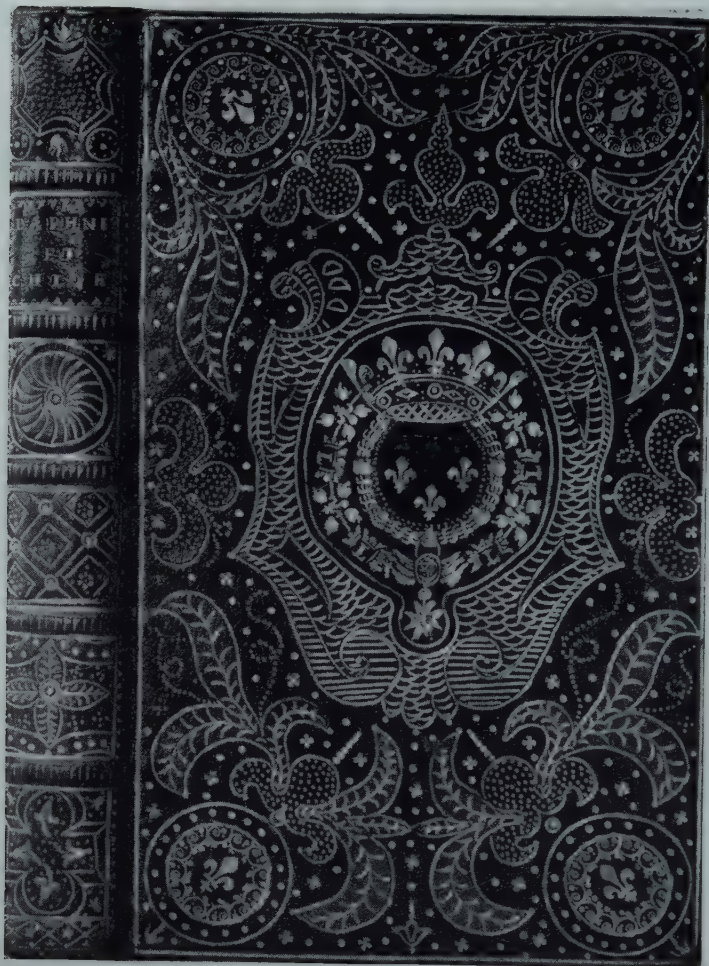


FIG. 2.—Longus.—*Daphnis et Chloé*, 1718. Binding attributed to Augustin Duseuil, with the Regent d'Orléans' arms.

of fleurs-de-lys, from the Des-tailleur collection; and several volumes of the *Cabinet du Roi* in contemporary red morocco with the royal arms. The manuscripts include *La Guirlande de Julie* written by Nicolas Jarry in 1641, an octavo, without illumination, bound in red morocco *doublé*, *semé* with the cipher JL (fig. 1). Together with the more celebrated quarto manuscript of the same work, illuminated by Nicolas Robert, it was presented by the Duc de Montausier to Julie-Lucine d'Angenes. The manuscripts were separated at the La Vallière sale in 1784 and this one later belonged to J. J. de Bure l'ainé, the Marquis de Saint-Maure Montausier and Mosbourg. The binding, according to an eighteenth-century tradition, is by "Le Gascon".

N. D. de Bizincourt's *Les Plaisirs de l'isle enchantée ordonnez par Louis XIV...à*

*Versailles le 6 mai 1664*, is a manuscript account of a celebrated court fête, with a portrait of Louis XIV on vellum and several drawings. *Ballet Royal de la Nuit...dansé par Sa Majesté le 23 fevrier 1653* (Paris 1653) is in a contemporary binding of mottled-calf with the arms of Louis Hesselin, *surintendant des plaisirs du Roi*, and contains 124 original designs for the scenery and costumes.

Most of the famous French books of the 18th century are present in fine copies: Molière's *Œuvres*, 1734, 6 vols., contemporary blue morocco; Longus, *Daphnis et Chloé*, 1745, one of the quarto copies, contemporary blue morocco with dentelle borders (probably by Louis Douceur); the Oudry *La Fontaine*, 1755-59, 4 vols., the first issue, contemporary red morocco with dentelle borders containing emblematic tools; the edition of Corneille's *Rodogune*, 1760, printed at

Versailles by Mme de Pompadour, contemporary red morocco, the Nodier copy; the Fermiers-Généraux edition of the *Contes de la Fontaine*, 1762, 2 vols., in a red morocco *reliure de présent*; Tasso, *La Gerusalemme Liberata*, 1771, 2 vols., on large paper, contemporary blue morocco, dentelle borders, by Derome le jeune; Laborde, *Choix de chansons*, 1773, 4 vols., on large paper, contemporary green morocco, the upper cover of vol. I inscribed, "Donné par Sa Majesté la Reine de France Marie-Antoinette, à Mademoiselle Charlotte de Villette alors âgée de six ans" (a copy of the Oudry La Fontaine at Easton Neston bears a similar inscription); the three suites of the original edition of Moreau le jeune's *Monument du Costume*, 1775-83, 3 vols., the King of Poland's copy, contemporary (Polish?) red morocco, the upper cover of each volume inscribed "A sa majesté le Roy de Pologne"; Laujon's *Les A propos de Société* and *Les A propos de la Folie*, 1776, 3 vols., contemporary red morocco; Voltaire, *Romans et Contes*, 1778, 3 vols., plates before letters, contemporary citron morocco; Metastasio, *Opere*, 1780-82, 12 vols., 4to, plates in two states, contemporary red morocco; Cervantes, *Don Quixote*, 1780, 4 vols., presented by Eugenio Izquierdo to Mme de Bure with a note saying that the plates had been specially chosen, contemporary red morocco, unsigned but probably by Derome le jeune; the Kehl Voltaire, 70 vols., 1785-89, on large paper, plates before letters, red morocco by Courteval; and *Costumes et annales des grands théâtres de Paris*, 4 vols., 4to, 1786-89, contemporary red morocco, the Soleinne-Baron Taylor copy.

Other illustrated books are Le Président Hénault's *Nouvel abrégé chronologique de l'Histoire de France*, 1749, with tirages à part of the



FIG. 3.—*Psaumes de David*, 1689.  
Binding attributed to Duseuil  
or Padeloup le Jeune.



FIG. 4.—*Nouveau Testament*, 1709. Binding attributed to N. D. Derome le Jeune.

same tools, may be by Duseuil or by his cousin Padeloup le jeune who was at that time collaborating with him (fig. 3). Five bindings decorated *à répétition* are also attributed to Padeloup le jeune; three are on works by Giordano Bruno: *Spaccio della bestia trionfante*, 1584, from the Girardot de Préfonds, La Roche Lacarelle, Henri Bordes and Franchetti collections; another copy of the same book, from the Brancas de Lauraguais, Paris d'Illens and Wodhull collections; and *De gli heroici furori*, 1585. The other two are on copies of *Office de la Toussaint*, 1720, from the Pixierécourt and La Roche Lacarelle collections, and Pine's *Horace*, 1733-37, with the arms of Bernard de

fleurons and culs de lampe and proofs of the portraits to Désormeaux's *Histoire de la Maison de Bourbon*, 1772-88, the Beckford copy; tirages à part of the illustrations to Dorat's *Fables*, 1773, in 2 vols., contemporary red morocco, the Towneley copy; and tirages à part of the vignettes and culs de lampe to Lachau and Le Blond, *Description des principales pierres gravées du cabinet de S.A.S. Monseigneur le duc d'Orléans*, 1780-84, red morocco by Bradel, the Beckford-Destailleur copy. The twenty-five French eighteenth-century inlaid bindings, nearly all in pristine condition, make a dazzling display. One has been attributed to Augustin Duseuil; this is the Regent d'Orléans copy of his own edition of Longus, *Daphnis et Chloé*, 1718, from the Quentin Bauchart and Mosbourg collections (fig. 2); a very similar binding on *Pseaumes de David*, 1689, decorated with some of the

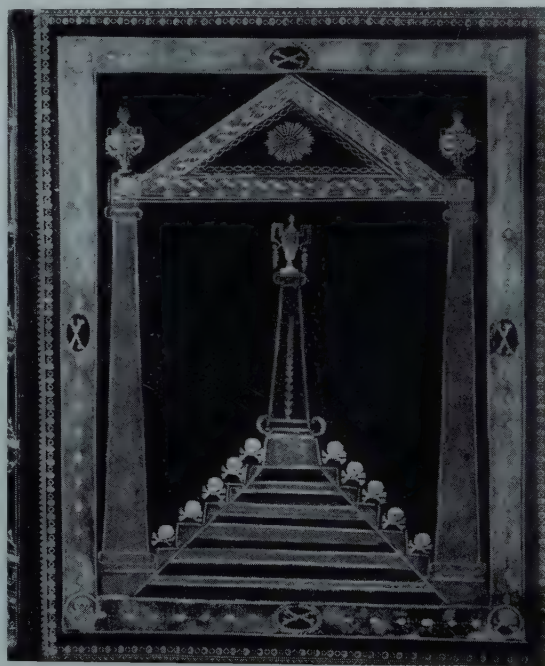


FIG. 5.—*La Danse des Morts*, Basle 1744. Binding by Pierre Jean Bradel.

Rieux. Padeloup le jeune's work is also represented by two bindings of which one is decorated with flowers and the other with *pointillé* tools.

Louis-François Le Monnier is responsible for the magnificent binding of white calf inlaid with flowers of coloured morocco of Bandello's *Novelle*, London 1740, in four volumes, signed "Monnier" on each cover. It is said to have been commissioned by the Comtesse de Flammarens. A French New Testament, 1709, in two volumes decorated à répétition can be attributed to N. D. Derome le jeune (fig. 4). *La Danse des Morts*, Bas'e 1744, in a most unusual inlaid binding of black morocco decorated to an architectural pattern and tooled with skulls and cross-bones, is the only known inlaid binding by Pierre Jean Bradel, a Louis XVI crafts-



FIG. 6.—Binding by N.D. Derome le Jeune, with the arms of Mérard de Saint Just, on Watelet, *L'art de peindre*, 1760.

men, whose ticket it contains (fig. 5). Another binding by N. D. Derome le jeune covers Mérard de St. Just's copy of Watelet, *L'Art de Peindre*, 1760, and is of green morocco, with dentelle borders and the collector's arms (fig. 6). The ticket of René-François Fétil is found in another green morocco binding with dentelle borders of Monet's *Anthologie française*, 1765, 3 vols. Finally, Coquelet de Chausse-Pierre's *Le roué vertueux*, 1770, is in a very strange binding of black morocco tooled in blind with tears and skulls, and although undoubtedly contemporary with the book it covers, resembles the mourning blindings of the 17th century.

Many of the books come from celebrated libraries. Among those of royal provenance there are copies bearing the arms of Anne of Austria, Maria Leczinska, Mme Elisabeth, Mme Sophie, the Dauphine Marie-Josèphe de Saxe, the Comtesse de Provence, Queen Charlotte of England, Queen Christina of Sweden, Princess Louisa Augusta of Denmark, Leopold I of Lorraine, the Emperor Charles VI of Austria, and Stanislas Leczinski of Poland. Louis XV's arms are found in



FIG. 7.—Drawing by Gabriel de Saint-Aubin in *Mémoire pour la réformation de la police en France*, 1749.

a book printed by the young King himself, called *Cours des principaux fleuves et rivières de l'Europe, composé et imprimé par Louis XV, Roy de France et de Navarre*, 1718; the binding is of green morocco and the doublures of red morocco are tooled with fish, birds, snakes and crustacians, as is appropriate to the book's subject. The binding is presumably by Louis Dubois, who at that time held the post of *Relieur du Roy*. J. B. Oudry composed a work written entirely in pictograms to console the duchesse de Berry during a convalescence; the dedication copy of this book, *Rebus ou Logogriphe*, 1750, is in the library. Marie-Antoinette's arms are found on the Austrian binding, of blue morocco, of the Empress Maria Theresa's *Instruction pour mes enfans tant pour la vie spirituelle que temporelle*, a manuscript dated Vienna, 14 December 1752.

The presentation copy, to Elizabeth of Russia, of Voltaire's *La Henriade*, 1741, contains a grotesquely flattering inscription by the author:

à sa majesté impériale  
 Semiramis du nord, auguste impératrice et digne fille de Ninus\*;  
 Le ciel me destinoit à peindre les vertus,  
 et je dois rendre grâce à sa bonté propice;  
 il permet que je vive en ces temps glorieux  
 qui t'ont vu commencer ta carrière immortelle.  
 au trône de Russie il plaça son modèle.  
 c'est là que j'élève mes yeux.

VOLTAIRE 10 juin 1745

\* Législateur d'Asie; comme Pierre le Grand.



FIG. 8.—Drawing by Moreau le Jeune in *Description abrégée de la nouvelle salle de la Comédie-Française*, by De Wailly and Peyre.

Louis XV's son's study of the English language is recalled by a long inscription addressed to him in a presentation copy of Laborde's *Thetis et Pelée*, 1765:

"A Monseigneur le Dauphin.

Monseigneur,

I make a double essay in consecrating to you in a foreing language a work the stile of which may seem stranger too; but which by manner of feeling persuades me to be every where the language of nature.

Though driven on by my taste for musick, my desire to please you has made me resume with ardour the study of a tongue which you seem to like, since you make so wonderfull a progress in it. The feeling by which I am inspired would fain multiply in thousand manners the means to express it self, and would have exhausted them all before it could be expressed in all its vivacity. I restrain myself then in painting it under a form less tiresome to you, and which might obtain from your goodness all the indulgence which I want to justify what zeal and my love make my dare to attempt in this respectfull adress."

There are fourteen books with the arms of Mme de Pompadour, including the dedication copy of Du Perron, *Discours sur la peinture*, 1758, with two inserted

drawings by Gabriel de St. Aubin. The arms of Paris d'Illens are stamped on the red morocco covers of *Mémoires historiques sur Raoul de Coucy*, 2 vols., 1781, printed on vellum. Imbert's *Choix de Fabliaux*, 1788, bound in red morocco and printed on blue paper, belonged to Dr. Guillotin, whose name is tooled on the upper cover and who was a friend of the author. There is also Pierre Le Roy, *Statuts et Privilèges du Corps des orfèvres-joyailliers*, 1759, which bears the arms of Joseph Foullon who was killed by the mob in 1789. *Observations sur l'art du comédien*, 1774, is in green morocco with the arms of Talleyrand (either the statesman's father or uncle).

There are a few French manuscripts and albums of drawings of the 18th century. A memorandum prepared to draw Louis XV's attention to recommendations such as the need for all vehicles to have registration numbers, entitled *Mémoire pour la réformation de la police en France*, 1749, is illustrated with twenty-eight drawings by Gabriel de Saint-Aubin, and magnificently bound in blue morocco by Padeloup (fig. 7). *Description abrégée de la nouvelle salle de la Comédie Française* is a project drawn up by the architects De Wailly and Peyre for submission to the Marquis de Marigny, and is illustrated with a frontispiece and seventeen drawings by Moreau le jeune and a gouache by Lallemand (fig. 8). A volume of drawings of a cruder kind belonged to Charles-Germain de Saint-Aubin, who bought it on the Quais in 1740. He has adapted some of the drawings already in the volume and added others, together with a charming portrait of a girl by Augustin de Saint-Aubin. The manuscript of an unpublished work by Watelet, *Fables*, 1785, contains ten drawings by Watelet, a portrait, in three states, of Marguerite Le Comte by him after Cochin fils, and an engraved view of her house. The albums of drawings include one of theatrical costumes which appears to be of about 1600. There are three albums containing an important collection of French portraits from the 15th century to the 18th century, and other albums of drawings of women's dress by Chauvelin, designs for silver and furniture, and an important collection of drawings, mostly for book illustrations, by C. L. Desrais. *Le Sacre de Louis XV*, handsomely bound by Padeloup in blue morocco with the royal arms, is one of several finely bound eighteenth-century fête books.

The English books are not listed in the printed catalogue and contain few exceptional copies. There are however first editions of Milton, Dr. Johnson, Goldsmith, Sterne, Adam Smith, Beckford and Boswell and a few colour plate books including Ackermann's *Microcosm of London*, 1808-10.

Charles d'Avenant's *Essays upon peace at home and war abroad*, 1704, is bound in contemporary red morocco with the arms of Sarah, Duchess of Marlborough, to whom it was presented by the author; the first edition of the first two cantos of *Childe Harold*, 1812, has Augusta Leigh's name written on the title page; and the copy of Moore's *Fables for the female sex* contains Hayman's drawings for the illustrations as well as the plates in two states.

# R É S U M É

M. Georges Wildenstein indique, dans l'introduction, qu'il a demandé à M. F. J. B. Watson, directeur-adjoint de la Wallace Collection et auteur de livres sur le mobilier qui font autorité, de présenter aux lecteurs de la *Gazette* un numéro double consacré aux trésors de Waddesdon, et de choisir les collaborateurs nécessaires. M. Watson donne donc ici lui-même deux articles et les sept savants qui ont bien voulu collaborer à ce travail nous en ont donné chacun un.

L'histoire de la collection de Waddesdon est présentée par M. F. J. B. Watson. On voit que cette collection a été formée par le baron Ferdinand de Rothschild (1839-1898), né et élevé à Paris, établi en 1860 en Angleterre, où, après la mort de sa femme, il décida de consacrer sa vie à former une réunion d'œuvres de la plus haute qualité et de l'origine la plus fameuse (1867). Afin de la loger, il chargea l'architecte français Destailleur d'élever un château en style Renaissance, car il avait été frappé par l'intérêt de ce style en visitant les châteaux de la Loire.

La collection, surtout du XVIII<sup>e</sup> siècle, formée par lui (de grands achats furent faits à la vente d'Hamilton Palace en 1882, à la vente San Donato, et chez divers marchands), fut léguée par le baron à sa sœur Alice qui vécut à Waddesdon jusqu'à sa mort en 1922. Elle acheta plusieurs œuvres, un groupe de tabatières et de miniatures. Puis elle légua elle-même le château à son petit-neveu, James, qui fit quelques achats mais surtout reçut une partie considérable des œuvres réunies par son père le baron Edmond, bienfaiteur des musées nationaux français. A sa mort, en mai 1957, James de Rothschild légua Waddesdon au National Trust.

Et M. Watson montre que Waddesdon et la Wallace Collection sont des collections similaires; la Collection Wallace étant plus riche en tableaux, Waddesdon plus riche en boiseries, en tapisseries, en œuvres de Clodion.

L'article de M. Watson est complété par celui (en français) de M. d'Estailleur-Chanteraine, qui donne des souvenirs sur son père et son grand-père, célèbres architectes français qui ont élevé le château de Waddesdon.

Un grand article de M. Watson montre les pièces essentielles de décoration et de mobilier français du XVIII<sup>e</sup> siècle de Waddesdon; ses identifications sont nouvelles et personnelles. Tout d'abord les seize tapisseries et écrans de la Savonnerie, les deux grands tapis de la suite des quatre-vingt-trois ordonnés par Louis XIV pour la grande galerie du Louvre (finis en 1680), un grand tapis Louis XV dessiné par Perrot et venant sans doute de Choisy; des couvertures de banquettes tissées à Chaillot pour l'antichambre de la dauphine à Versailles entre 1745 et 1747 (fig. 1); un écran proche d'un autre du Louvre, tissé en 1768 ou 1772 d'après Desportes.

D'autre part, des boiseries fournies en grande partie par l'architecte Destailleur et venant d'hôtels restaurés par lui : la pièce en laques et chinoiserie provient de l'hôtel du maréchal de Richelieu, place Royale, de même que les boiseries de la salle à manger; le Grey

Drawing Room avec ses miroirs vient du couvent du Sacré-Cœur, ancien hôtel Lauzun; la Tower Room, de la folie Beaujon achetée à la fin du XIX<sup>e</sup> siècle par la baronne Salomon de Rothschild, cousine du baron Ferdinand; la galerie des Guardi, de l'hôtel de Jacques Bernard élevé en 1741-1746 par Boffrand (une autre partie des boiseries du même hôtel a été acquise par le baron Edmond de Rothschild). Les cadres des quatre grands miroirs viennent de l'hôtel de Villars rue de Grenelle (le reste des boiseries est au château de Mentmore). Les boiseries du billard viennent d'un château appartenant aux Montmorency.

Enfin, M. Watson analyse des meubles de provenance royale dont beaucoup ont été achetés à la vente Hamilton (1882); une horloge de Boulle avec mouvement, rapportée par lord Chesterfield (1747-1751); une commode de Cressent (fig. 8) de la vente de Mme Julliot (1771); une autre (fig. 2) acquise à la vente Barker à Londres (1874) et à rapprocher de celle du Louvre qui a figuré dans la vente Cressent en 1749; un meuble à hauteur d'appui (fig. 3) fait pour la Couronne de France vers 1750; deux bureaux plats sans doute de lui, et une horloge sûrement de lui; un meuble à hauteur d'appui en laque de goût oriental se rapproche d'une commode de la Frick Collection signée B.V.R.B. (celle-ci est signée par P. Montigny qui semble les avoir seulement réparées); un bureau en dos d'âne de forme rare en France (fréquente en Angleterre) est aussi de B. V. R. B. Parmi les bras de lumière Louis XV, une paire porte les armes de Stanislas Leczinski. Un secrétaire monumental en laque surmonté d'un aigle en bronze vient sans doute d'un prince allemand ou russe, malgré une tradition l'attribuant à Mme de Maintenon.

Waddesdon conserve cinq grandes œuvres de Riesener : un bureau à cylindre (fig. 4) exécuté en 1774 pour Monsieur à Versailles; une petite table qui, ainsi qu'un secrétaire de la Frick Collection, fut faite pour Marie-Antoinette en 1790; un grand secrétaire pour le cabinet du roi au Grand Trianon (1777) comme une petite table à écrire pour la même pièce et une autre pour Mme Elisabeth; une grande commode en marqueterie avec treillis semble exécutée pour la Couronne ainsi que deux autres. Puis un bureau à cylindre daté de 1779 et offert à Beaumarchais par ses amis a été attribué en 1832 à Riesener. En revanche, un bureau plat (fig. 9), copie du bas du bureau de Louis XV pour Louis XVI, le meuble le plus important de la collection, a été commandé à Beneman en 1786.

M. Arthur Lane explique que la collection de porcelaine a été choisie pour s'harmoniser avec les meubles français. Elle se compose surtout de pièces de Sèvres et de Chine, provenant de la réunion de la collection du baron Ferdinand et de celle du baron Edmond, père de James de Rothschild.

En attendant un catalogue plus détaillé, il énumère deux belles pièces de Vincennes, une paire de seaux à bouteilles (fig. 3) et une paire de vases pot-pourri (1755) peints par Dodin. Parmi les soixantes pièces de porcelaine de Sèvres, il mentionne surtout un grand vase

des environs de 1770 (fig. 1), plusieurs exemples de vases en forme de vaisseau à mât (fig. 4, 1761), un vase à éléphants (fig. 2) peut-être vendu par la Manufacture de Sèvres en 1760 et une autre paire de vases datés de 1761 et portant la marque de Dodin, ainsi qu'une troisième paire en bleu céleste, sans doute de la même main. De nombreux vases en rose Pompadour de Dodin (fig. 5) ainsi notamment qu'une cuvette à fleurs de 1759 (fig. 7). Il cite encore les figures en porcelaine de Meissen et les porcelaines orientales dont l'effet décoratif vient de leur montage Louis XV et Louis XVI; il croit reconnaître certaines pièces fournies par Lazare Duvaux à Mme de Pompadour en 1750 et 1752.

Le professeur Ellis Waterhouse parle des peintures anglaises de Waddesdon, et proclame qu'à part quelques œuvres, ces portraits appartiennent au grand style anglais, encore mal représenté dans les collections publiques du pays.

Il s'agit d'abord de tableaux de Reynolds : Mrs. Abington, l'actrice (1764-1765), une dame en Thaïs (fig. 6), Mrs. Sheridan en sainte Cécile, lady Hamilton en bacchante, Anne, duchesse de Cumberland (vers 1771-1773), le colonel Saint-Léger, lady Jane Halliday. Le professeur Waterhouse évoque le contexte historique encore mal connu de ces portraits. Puis il analyse le dernier portrait de Reynolds, Mrs. Scott of Danesfield (1786) (fig. 2).

De Gainsborough, il pense que le Master Nicholls (fig. 1) sera très populaire; il cite les bustes ovales du duc d'Hamilton et de lord Archibald Hamilton, mais fait remarquer que les portraits de Mrs. John Douglas de 1784 et de lady Sheffield de 1785-1786 (fig. 3) sont parmi les plus rares chefs-d'œuvre de l'école anglaise; il montre la qualité poétique d'une toile représentant une dame dans un paysage.

Pour lui, Mrs. Jordan dans le rôle de Peggy (fig. 4) est le seul Romney de la collection qui soit d'une qualité exceptionnelle. Afin de tempérer la sévérité de l'obligation de vivre uniquement devant des chefs-d'œuvre, le baron James avait réuni quelques œuvres moins exceptionnelles telles que : lord Aldborough passant une revue à Dublin par Wheatley et un tableau de sport par François Hayman (fig. 5).

M. Michael Levey, de la National Gallery, étudie les peintures françaises de Waddesdon : trois peintures sont attribuées à Watteau : *L'Accord parfait*, *Harlequin, Pierrot et Scapin* (fig. 2) et *La Troupe italienne* (fig. 1), qui a appartenu à un Amelot du Chaillou (mort en 1749?). Le charmant dessin de la courtisane amoureuse par Boucher, daté de 1736 (fig. 3), est accompagné d'un pastel du même maître représentant le jeune duc de Montpensier, futur Philippe-Egalité (fig. 4). Deux jolies peintures de Lancret (fig. 5), le portrait de la duchesse de Polignac par Mme Vigée-Lebrun (fig. 6),

venue du baron Edmond de Rothschild, deux dessins de Fragonard.

Les peintures italiennes sont toutes de Francesco Guardi : des vues de Venise peintes assez tard (fig. 7), surtout quatre têtes peintes à l'échelle de la miniature (fig. 9), quatre grands panneaux venant du lot acheté par Agar Ellis à Venise au début du XIX<sup>e</sup> siècle, deux grandes vues du bassin de Saint-Marc (fig. 8) peints un peu après 1760, probablement données par Louis XVI au comte de Mui, détail qui, dit justement l'auteur, peut intéresser le public français.

M. Christopher White, du British Museum, s'est chargé d'étudier les tableaux flamands et hollandais. Il s'agit de vingt et une peintures, et l'auteur fait observer que le baron Ferdinand en acquit quatre en 1897 de la Collection Six, ce qui fit la même sensation que lorsqu'un musée américain achète aujourd'hui une grande œuvre en Europe, bien que le prix d'acquisition n'ait pas été, alors, révélé.

Aelbert Cuyp est bien représenté en nombre par quatre peintures (fig. 1); Jan van der Heyden par trois tableaux (fig. 2). Il existe quelques bons exemples de tableaux de genre par Pieter de Hooch (fig. 3), mais surtout par Gerard Terborch (fig. 5) et par Metsu (fig. 4). Un portrait attrayant d'Emerentia van Beresteyn (fig. 6) a été attribué récemment par M. D. C. Roell à Pieter Soutman sans qu'on puisse se prononcer à coup sûr. Mais l'œuvre la plus remarquable est un *Jardin d'amour* (fig. 7), œuvre d'atelier mais sur laquelle Rubens a travaillé.

M. Denis Sutton a étudié les sculptures, faisant remarquer que bien peu d'œuvres françaises du XVII<sup>e</sup> et du XVIII<sup>e</sup> siècle existent dans les collections anglaises. Il commence par un buste de Mme de Pompadour par Lemoyne (fig. 1), mais montre que les plus belles œuvres sont les terres cuites de Clodion (fig. 2, 3, 4). A propos d'elles, qui sont encore bien mal étudiées, il se livre à des considérations et des rapprochements intéressants. Il analyse ensuite deux groupes par Lecomte et Caffieri (1776, 1778), et finit par présenter deux « problèmes », un médaillon de Louis XIV signé IVPPIN et daté de 1692 ou 1690 (fig. 7), et une petite statue équestre du même roi (fig. 8).

Enfin M. Anthony Hobson, de Sotheby, donne quelques pages précieuses sur la bibliothèque formée par le baron Ferdinand par des achats aux ventes Beckford (1882) et Pichon (1896). Cette bibliothèque a été connue par Seymour de Ricci qui la cite dans son édition de 1912 du Cohen. Les livres du XVII<sup>e</sup> siècle sont peu nombreux mais exceptionnels d'éditions et de reliures. La plupart des fameux livres à figures du XVIII<sup>e</sup> siècle sont présents avec des états d'illustrations, des reliures de Duseuil, Padeloup le jeune, le Monnier, Derôme le jeune, des livres illustrés aux armes, des manuscrits, des albums de dessins et de gravures.

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